

THE ETUDE

May
1945

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Music by Henry Christy, words by Mitchell Parish

COUPHUNT "OUI RECH ISRAEL IN-
TENDU" which was presented for the
first time in 1905, received its first Amer-
ican performance when it was given on
March 26 by the Bach Circle of New
York. The long delay in having the work
heard in this country is said to be due
to the fact that parts were not available
for performance, since the first modern
edition for voices was not published until
1932.

THE MUSIC EDUCATORS NATIONAL
CONFERENCE, in compliance with the
recent request of the Office of Defense
Transportation, has cancelled the six
division conferences which had been
scheduled in various sections of the
country this spring. In their place, the
Office of War Emergency Councils were
held during March and April, at which
many important problems were dis-
cussed.

THE CINCINNATI

SYMPHONY ORCHE-
STRA, Eugene Goossens, con-
ductor, at its 23rd and
24th, gave the first per-
formance of an unusual
work; this being a set of
variations on a theme
supplied by Mr. Goos-
sens to ten well-known



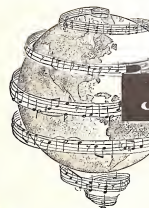
EUGENE
GOOSSENS

American composers: Ernest Bloch,
Aaron Copland, Paul Creston, Anis Fulek,
Indian, Howard Hanson, Roy Harris,
William Paston, Bernard Rogers, William
Schuman, and Deems Taylor. Mr. Goos-
sens, in supplying the theme, had also
made suggestions as to key relationships
and other necessary details, so that when
the different variations were assembled,
they would form a homogeneous unit.

ROBERT BOELLNER's Quartet No. 1,
winner of the thousand dollar RCA prize
for the best string quartet by an Ameri-
can composer, received its first New York
performance when it was played on
March 19 at a concert by the Chamber
Music Guild. Also on the program was
the String Quartet No. 2, by Comargo
Garcia, which won a similar prize for
the best work from Latin America.

DR. JAY WHARTON FAY, Associate Pro-
fessor of Music at New Jersey College
for Women, died on March 1, at New
Brunswick, New Jersey. Dr. Fay had
been connected with the New Jersey
College for Women since 1933; prior to
that he was head of the Instrumental
Department of the Rochester Public
Schools, and a member of the faculty of
the Eastman School of Music. He was
the author of several books on music as
well as works for band and orchestra.
Dr. Fay had served also as director of
music in the Plainfield, New Jersey
schools, head of the band school of the
New York College of Music, and
conductor of the New Brunswick (New
Jersey) Little Symphony Orchestra.

PARTICIPANTS in last summer's ex-
perimental "Singing Weeks," initiated by
the Trapp Family at their music camp
in Stowe, Vermont, have banded to-
gether to organize a year-round pro-
gram of choral singing in four leading
cliques: New York, Washington, Phila-
delphia, and Boston. These groups have
adopted the name of the "Stowe Sing-
ers," and have been meeting together
once a month to review the repertoire



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

of great church and folk music to which
they were introduced last summer by
the Trapp Family. They plan to attend
the "Singing Week" at the Trapp Family
Music Camp this summer, which opens
on June 25.

A NEW VIOLIN CONCERTO by Earl
McDonald, Manager of The Philadelphia
Orchestra, was given its world premiere
at that organization on Friday after-
noon, March 16, and repeated at the con-
cert of Saturday evening, March 17. The
conductor of the orchestra, Alexander
Hilsgren, was the soloist, with Eug-
ene Ormandy conducting. The new
work had a most enthusiastic reception,
both the soloist and the composer being
recalled many times.

CHARLES CUY HOOVER, founder and
president of the Educational Music
Bureau, widely known in the School
Music field, died on March 5 in Chicago.
He was founder and editor of the Educa-
tional Music Magazine, and in 1940-41
was president of the National Associa-
tion of Street Music Dealers.

GIOVANNI B. FONTANA, composer,
teacher, and organist for the past forty-
one years of the Roman Catholic Church
of our Lady of Pompeii in New York
City, died on March 9 at the age of
seventy-two. Mr. Fontana was born in
Italy and before coming to the United
States he had been director of the Pon-
cielli Institute of Music at Cremona,
Italy.

COLUMBIA UNIVER-
SITY will be the scene
on May 12-14 of the first
annual festival of con-
temporary American
music sponsored by the
Alice M. Dilson Fund.
The purpose of the festi-
val is to give encour-
agement to the develop-
ment of American com-
position by the performance each year
of a representative group of serious
works from present day composers. In-
cluded in the first of these annual events
are Howard Hanson's Fourth Symphony,
and the new American chamber opera,
"The Scarecrow," by Normand Lock-
wood, which has been commissioned by
the Edison Fund.

A RECENT CHILDREN'S CONCERT of The
Philadelphia Orchestra included on the
program the first presentation in Phila-
delphia of "Jack and the Beanstalk," by
Heaven Kaskalok, young Connecticut
composer, with Robert Groeters as nar-
rator.

SERGE PROKOFIEFF'S Eighth Piano
Sonata was performed on March 20,
for the first time in this country, when
it was played by Vladimir Horowitz at a
reception given by the Soviet Con-
sulate General in New York. This was
at the personal invitation of the com-
poser.

ARVED KURTZ, musicologist and violin-
ist, and a brother of Steve Kurtz, musical
director of the Kansas City Sym-
phony Orchestra, has been appointed
director of the New York College of
Music, to succeed the late Carl Hein.

Competitions

THE EDGAR M. LEVENTRITT
FOUNDATION, INC., has announced the
sixth annual competition for young mus-
icians. This year's contest is open to pian-
ists and violinists between the ages of
seventeen and twenty-five who are resi-
dents of the United States, and the Award
is an appearance with the New York
Philharmonic-Symphony Orchestra. Ap-
plications must be submitted by June 15,
and full information may be secured by
addressing the Foundation at 30 Broad
Street, New York City.

A FIRST PRIZE of \$25,000, is the
award in a composition contest sponsored
by Henry H. Reichhold, industrialist and
president of the Detroit Symphony Or-
chestra. Composers of the twenty-one
Paa-American naphalms are invited to
submit manuscripts. A second and third
prize of \$5,000, and \$2,500, respectively,
are included in the awards. The winning
compositions will be played by the
Detroit Symphony in the Paa-American
Art Building in Washington.

AN AWARD of \$1,000 to encourage
"the writing of American operas in gen-
eral, and of short operas in particular," is
sponsored by the Alice M. Dilson Fund
of Columbia University and the Metro-
politan Opera Association. The opera must
be not over seventy-five minutes in length
and a native born American citizen.
The closing date is September 1,
1945 and full details may be secured from
Eric T. Clifton, American Opera Asso-
ciation, Inc., New York, 18, New York.

ARTHUR ROZINSKI has been re-engaged
for his third successive season as musical
director and permanent conductor of
the New York Philharmonic Symphony
Society. There will also be three guest
conductors for the season: Bruno Wal-
ter, who will conduct four weeks; George
Selli, who will take over for three weeks;
and Igor Stravinsky, one week.

NICHOLAS JOHNSTON, photographer,
of San Francisco, is the organizer of a
new orchestra in that city, to be known
as the People's Symphony of San Fran-
cisco. Mr. Johnston believes that there
is need for a popular priced symphony
and to that end has engaged Sir Thomas
Beecham to conduct the first fifty-cent
priced concert, to be given in May.

THE PHILADELPHIA
CHAMBER STRING SYM-
PHONETTA conducted by
Felix Sevcik marked
its twentieth anniversary



Dr. Felix
SEVCIK

on April 15, with a
concert given in the
Bellevue-Stratford Ho-
tel, Philadelphia. Abram
Chernin, pianist, was
the soloist, playing a
Concerto in E-flat for piano, by Mo-
zart. Among the numbers performed by
the Simfonietta were Arthur Pote's
"Aria and Fugue" and Ernest Bloch's
Concerto Grosso. The Simfonietta was
founded by Dr. Sevcik in 1925, and it
has given premiere performances of
many important American works. Dr.
Sevcik is also the conductor of the
Trinitatis Symphony Orchestra.

THE ESSEX COUNTY (NEW JERSEY)
SYMPHONY SOCIETY, Mrs. Parker O.
Greiff, president, will hold its annual
Spring Opera Festival beginning May 10,
in Newark, New Jersey. Operas to be
performed are "Carmen," "The Barber
of Seville," "Marta" (in English), "La
Traviata," and "Madama Butterfly."

THE FONTAINEBLEAU ALUMNI ASSO-
CIATION in America, in appreciation of
the magnificent gesture of the French
people in establishing, after the previous
war, a school for American students of
music and art in the splendid Palace of
Francis I at Fontainebleau, have sent
an appeal through Dr. Walter Dimroch
for the relief of the poor people of Fon-
tainebleau who are now suffering from
the results of World War II. Contribu-
tions may be sent to Charles Dittler,
Treasurer, Room 214, 51 East 42nd Street,
New York 17, New York.

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Music and World Unity

So many requests have been received for material dealing in a general way with "Music and World Unity" that the Editor of *The Etude* feels justified at this time in presenting, instead of the usual editorial, an address (with some few additions) prepared in consonance with the Interfaith Brotherhood Movement designed to promote unity and understanding in our land. This is done with the thought that our readers may use this as a basis for preparing similar addresses for discussion in club groups.

The address was given at the Simon Gratz High School, Philadelphia, as part of a program of religious music to which early Hebrew melodies, music of the Catholic Church, music of the Protestant Church, and Negro Spirituals were presented. This address and the program accompanying it were recorded and reproduced in the other public schools of Philadelphia. During the course of its more than sixty years, *The Etude* has been conducted upon a strictly international, intersocial, interracial, and interdenominational basis. Race, color, nationality, and religion have never entered into the selection of a manuscript for publication. The address follows. Quotations may be made without permission.

IT GIVES ME very great pleasure to return to this beautiful auditorium where I have heard so many excellent school music festivals supervised by my dear friend, the late Dr. George L. Lindsay, and where I expect to hear many more under the supervision of the new and able Director of Music Education of the School District of Philadelphia, Mr. Louis G. Wersen. Your standards of musical excellence have always been high, as I remember from the time I conducted one of my own compositions with your orchestra.

When Dr. Hoffman asked me to speak today, he gave me a subject which is alarmingly comprehensive. I realized that I was like the Swede who went into a tavern in Minnesota and said: "Ay bane yust vant a dreem of skivrl veskee." "Never heard of skivrl veskee," said the waiter. "All we can give you is 'Old Crow'." "No," replied the Swede. "Ay don't vant to fly; Ay yust bane vant to yump around a little." About all anyone can do in a ten-minute talk is to "yump around a little."

The late Victor Herbert had a favorite story which I heard him tell many times. It had to do with an old Irish farmer who was forever quarrelling with his wife. Once, the priest intervened and said, "Dominick, why are you and Nora always fighting? Can't you ever be of the same mind?" "Shure, we are of the same mind, Your Reverence," replied Dominick. "She thinks that she's not going to get a penny of the forty shillings the master gave me this morning, and I think so too." "Well," said the priest, "it's better to agree to disagree than not to agree at all."

Much of the so-called peace we have had in the world has been based on an agreement to disagree. The military heads, the statesmen, the professors, the economists, the industrialists, and so on, have gathered around the table to draw up terms for peace which, as in the case of the Versailles Treaty, rarely settle anything whatever, but, on the other hand, cultivate the seeds of hate, anger, fear, cruelty, revenge and intolerance, which in succeeding years have grown into wars and more wars. However, there is now a great world awakening, a rich revival of faith in a new light of



DR. MALCOLM SARGENT

Conductor of the London Philharmonic Orchestra

understanding. The peoples of all lands, worn, exhausted, shocked and disgusted with the wickedness of war, are beginning to realize that the real, final battlefields which lead to peace are not on land or in the skies; not on the seas or under the seas, but in the minds and hearts of right thinking men and women who stop long enough to realize that this peace is to be found only in understanding, sympathy, and brotherly love among the peoples of the earth. It cannot be manufactured in political factories or in academic halls. It can come only through enlightenment, through music, through good literature, through religion, through the great Service organizations, through honest industry and commerce employing the fruits of science, and most of all, through spiritual recognition of the principle of the Golden Rule.

Down through the ages, from the philosophy of the great minds of the nations has come this indomitable truth. Listen to the Chinese sage, Confucius:

"What you do not want done to yourself, do not do to others."

Hear the logical Greek, Aristotle:

"We should behave toward friends as we would wish friends to behave toward us."

Mark the wise Roman, Seneca:

"Treat your inferiors as you would be treated by your betters."

Give thought to Hillel, the great Jewish Biblical scholar, who in 30 B. C., wrote:

"Whatsoever thou wouldst that men should not do to thee, do not do that to them. This is the whole law. The rest is only explanation."

You young men and young women who have ambitions to become lawyers, please note Hillel's concluding words: "This is the

(Continued on Page 294)



MANUEL AVILA CAMACHO
President of Mexico

"WHEN HERNANDO CORTÉZ arrived at the great empire of Moctezuma (Montezuma) in 1519, he was received by the Mexicans with mixed feelings of fear and admiration, but nevertheless as a true guest. They thought that the adventurers were the legendary white gods. The conquistadores, however, proved anything but angels. They overcame a courageous and hospitable people by force of superior arms. However, those Spaniards who returned home amazed the population by incredible tales of the extraordinary civilization of the people

Mexico's Famous Folk Orchestra

A Conference with

Maestro Pablo Marín

Well-Known Composer
Conductor of the Orquesta Típica

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

The holy festival of Christmas begins in Mexico on December fifteenth and continues for ten days, a ceaseless series of inspiring ceremonies and joyous events. The City of Philadelphia, Pennsylvania, last December had a wonderful Christmas present from the City of Mexico, which, as a gesture of international courtesy, sent its famous Orquesta Típica to the Quaker City in the Advent Season. The Philadelphia appearance came about in this way. Early in 1934 a delegation representing Philadelphia and headed by Edgar S. McKaig, President of the Philadelphia Commercial Museum, visited Mexico as many of the large and small towns in the states of Puebla, Vera Cruz, Querétaro, Guanajuato, Aguascalientes, San Luis Potosí, Jalisco, and Michoacán. They were thrilled with the vast business and commercial opportunities of the city, the spiritual beauty of the land, and the charm of the people.

As a consequence in October, the City of Philadelphia extended invitations to the President of Mexico to send a personal representative to attend the bicentenary of the birth of William Penn, The Mayor of Mexico City, Lic. Javier Rojo Gómez, was thus appointed by President Manuel Avila Camacho, whose wise and sincere activities in connection with education, art, and the social welfare of his people, have brought him wide fame. Such was an atmosphere of friendship established between Philadelphia and Mexico that later on Mayor Gómez, as a gesture of appreciation for attentions shown to him, arranged for a week-long visit of the Orquesta Típica in Philadelphia, in that the music of Mexico might become better known to American people. The visiting group consisted of one hundred, and the Director of Social Activities in the cabinet of the Mayor of the City of Mexico, Lic. Arturo García Foresti, headed it as representative of the government of Mexico.

The orchestra, which visited Philadelphia for the first time, is wholly unlike any other orchestra. It played to many thousands of people in the city and the Cosmopolitan Club, Santa Gertrudis Orly Herman, who has lived in Philadelphia for six years, explained in English to the audiences the nature of the members on the program.

The remarkable conductor of the Orquesta Típica is Maestro Pablo Marín, who established Philadelphia musicians by his fine conducting and his musically arrangements. He was born in the town of Toluca, State of Chiapas, in 1900. His orchestra is distinctly a folk orchestra, it is totally different from the Mexican National Symphony Orchestra, which is at the order of the other great symphonies of the world. The Mexican National Symphony was organized in 1928 by the noted Mexican composer, Carlos Chávez. The Evens has secured from Maestro Marín music facts about our good neighbor to the South which are unique and vitally picturesque. His conference follows.

—Editor's Note.



PICTURESQUE COSTUMES OF THE ORQUESTA TÍPICA GROUP

of Mexico, a land of charm, power, romance, and endless surprises. The descendants of these remarkable races of the Aztecs, the Mayans and the Toltecs, have intermarried with the Spaniards, but there are still millions of people in Latin America who are definitely descendants of the original races, with no admixture of blood. Just as there are some names there has developed an artistic life and culture which is not only distinctive, but has extremely beautiful, romantic and colorful.

An Inborn Love of Music

"Mexican musicians take a keen pride in knowing that ninety-four years before the landing of the mastery Pilgrims at Plymouth Rock, a conservatory of music was established in Mexico City. The Pilgrims looked askance at music, but the Spaniards and the Indians loved it. The Mexicans never forget that music has been peculiarly close to the Mexican people, whose keen, sensitive, romantic nature places a value on the tone art as a natural possession, rather than something grafted upon them. Many of the Indian tribes have instinctive musical impulses which are as natural as the sun in the heavens above them.

"It was born in the State of Chiapas, which in many ways is one of the prettiest spots in the world. It has 77,200 square miles and a population of over 500,000. It is the most southerly state of Mexico and is therefore quite tropical. In fact there is a story that when one of the natives died and went to Hades, his first request was 'Please give me a blanket.' These people have a wonderful communal spirit. When a young couple is to be married, the whole town takes time off to build them a new home and the whole town turns the occasion into a festival.

"The men of Chiapas, as all the Mexicans, are very haughty and extremely sensitive to affronts. Like the Yaguas, they are fierce fighters, and were mainly found in other parts of Mexico. It is, however, marked by the sentiment and haunting themes.

"The men, and particularly the women, are noted for their beauty. The

"FORWARD MARCH WITH MUSIC"

men are vigorous and famed for their courage. They have marvelous grey-green eyes and skin of copper color. The inhabitants of Chiapas are mostly Indians who not only cling to their own ancient customs but have little contact with other people. The climate of Chiapas is damp and the soil is very rich. The flowers, fruits, and vegetables are extraordinary. The forests are filled with beautiful birds and butterflies of every imaginable color, making it a glimpse of Paradise. The people are joyous and kindly. Once a year they have a festival of giving, in which neighbors exchange gifts of all descriptions with each other with a freedom and good will that are hard to describe.

A Marimba Legend

"The state is a great producer of rubber, cocoa, coffee, and coffee. It is also famed for its forests of tropical trees, which have produced many of the world's finest woods. These precious woods are responsible for the marimba, which originated here. The legend runs that a native went into the jungle at dawn and heard all the trees singing. Overcome by the rare aroma of the flowers, he sat awhile drowsing, then took his axe and cut down a tree. With every blow there was a musical note. He collected the chips and arranged them in a scale. The woods have a sonorous quality unlike anything else in the world and when played upon, produce effects which give the Orquesta Tipica a wholly distinctive character. The marimba has spread to parts of Central and South America and is beloved by all the people. It is especially popular in Guatemala. While it is in all probability the evolution of some primitive instrument of the xylophone type, the marimba, as we know it, is adapted to the modern musical scale and a highly trained technic is required to secure the best results.

"The Mexican marimba is composed of many rare woods. It is often inlaid with lac-like designs. It is not unusual to find an orchestra of from six to fourteen marimbas, each instrument played by three performers. Some marimbas are made of as many as one thousand pieces of wood.

"My father was a professional musician and teacher and took a scholar's

interest in the folk music of all Mexico. He could play all the instruments of the modern orchestra and all the native instruments as well. He also was my first teacher. Later I was graduated from the National Conservatory in Mexico City. Most of the professors were trained in European conservatories. All members of the Orquesta Tipica are professional musicians and graduates of the National Conservatory.

"The Orquesta Tipica was formed by Miguel Lerdo de Tejada more than twenty-five years ago, with the definite purpose of preserving the marvelous and greatly varied folk music of Mexico and of doing so by a highly trained group of native musicians. I have been with the orchestra for many years and have been its conductor for twelve of them. I have traversed the entire country of Mexico, collecting melodies and arranging them for the orchestra. It is a delightful calling. One pounces upon a new theme with the same enthusiasm that the naturalist captures a new gorgeous butterfly or a precious orchid.

"Tourists and moving picture lovers have become acquainted with what is known as the Mexican orchestra. These are composed of players who came originally from the state of Jalisco in the western part



THREE MEXICAN TROUBADOURS



PABLO MARÍN
Conductor of the Orquesta Tipica with the popular American comedian, Danny Kaye.

of Mexico. There is nothing in all the world quite like the picturesque and colorful Mariachis in modern times, unless it be the now more conventional symphonies of Hungary, Russia, and Spain. Many of them are illiterate peasants. One may also say that none of them can read music. Many of the groups are like the improvisatori of once-time Italy. That is the group makes up a song (words and melody) as it sings. Often, many new and surprisingly beautiful rhythms and harmonies come into spontaneous existence. The Mariachis have quick ears and remember these themes so that they are soon woven into the folk song literature of the country.

Itinerant Orchestras

"The Mariachis may be hired for fiestas or banquets, or they may be engaged by some patron who wishes to regale himself with music. They have a chameleon-like way of entering into the spirit of the occasion, and they enjoy the event as much as their patrons and guests. Their instrumentation is extraordinary. It must be remembered that the instruments are primarily designed for accompanying, as the groups are composed of singers. The instruments are invented by the players, who make them for their own use.

"One instrument is a great guitar which sounds something like a bass viol. To this is added several smaller instruments of the guitar type, some of which have three and some four strings. They also have a special kind of harp. Some play violins. The group depends in number upon what players can be assembled. It may run from four to fourteen.

"The Mariachis are concerned only with melody and harmony and do not attempt counterpoint. Many of the rhythms, however, are comparable to an extreme degree. In fact, their effect is so intricate that they have puzzled famous musicians of all nations, who have heard them. It is probably the most interesting folk music to be heard in the world today, as the players improvise most of their music as they go along. Those who cannot go to Mexico can procure excellent records of this type of music, played by the Orquesta Tipica. The now famous song, *Los Negros* is a typical number. The Orquesta Tipica has made a great many records and *Los Negros* is one of the most popular.

"It was to capture and preserve the music of such groups that the Orquesta Tipica was formed. To encompass this, it is obvious that a very flexible orchestra had to be formed which would represent the wide variety of musical instruments which were employed. The instrumentation of the Orquesta Tipica is as follows: 12 First Violins, 4 Violoncellos, 3 Basses, 1 Flute, 1 Oboe, 1 Bassoon, 2 Trumpets, 2 Trombones, 4 Bajo Sextos (this distinctive pictorial instrument has two sets of six strings, after the Continued on Page 284)



THE ORQUESTA TIPICA ON THE STAGE OF THE ACADEMY OF MUSIC, PHILADELPHIA

The instruments in the front row are Peaches, mentioned in the Bible.

"FORWARD MARCH WITH MUSIC"

What is Musical Interpretation?

by Ellen Amey

IT HAS BEEN REMARKED by music critics as well as laymen that the interpretations of our solo artists are so similar that, except for a trick of tone color now and then, the playing of one artist cannot be distinguished from that of another artist. Especially is this true of the radio performances of our violinists. Recordings also show this to be true. This stresses two facts: first, that there are definite principles on which all musicians base their readings; second, that a true artist will not allow his personality to dominate the music he has to himself interpret. Rather, he brings his personality to conform to the music.

The rules for a correct reading are few and simple. They are based primarily on the metrical division of the music, the pulse, and the strong and weak beats of the measure. There are rules relating to the value of notes as well as the place these notes may occupy in the measure. The greater the value of a note the greater will be the time it takes to be pronounced, and the less its accent. However, the strong and the weak beats in the metrical structure of the composition carry the life-giving quality of the music. Though these beats may not always be heard, they should always be felt. These beats are ably explained in Chavigny's "The Musician's Guide to the Piano-forte Player," which every student should read.

The rhythmical flow of music found in modern melodies is an important factor. While complying with rules for meter and note-value accents, it may move with or against the pulse. Here, too, the source of the tones or their tonality, will assert an influence according to the importance of their position in the scale. It is then left to the phrasing to make this rhythmical flow of tones give out intelligent and coherent musical thought and feeling. Phrasing will add beauty through breath-like divisions of the musical thought.

Music, like classic Greek, is so highly and definitely infected that it does not call for "reading between the lines." If the interpretation of a master-work by one artist soloist or conductor is more outstanding than that by other artists, it is probably because he has given the composition more careful study. With such study there will be that keener insight which is akin to genius. The true artist will attribute any superiority in interpretation to study and musicianship.

In performance, it can be beautiful without adequate technique. More fluency of technique and finger agility are not enough. Adequate technique includes that control of touch that will give tone-color and accent in any degree wherever it may be needed. It requires, for example, the playing of the *Polka* and *Menuet* in polyphonic forms of Bach, Scarlatti and Handel will go a long way toward building up a technique adequate for the interpretation of music of any period. Since this music has a direct appeal to the listener, there is no reason why it should not be played in the hands of many little pieces and quintet dances by Bach and Handel for the young children and there are the two- and three-voice Inventions by Bach for the more advanced students. The two-voice *Invention* in F-major is especially good for the independence of the hands. The C-minor, also two voices, is a good independence exercise. The *Polka* in G-major is enjoyable if practiced accurately, in detail, and with the proper accent.

The music of the earlier masters is in some ways more highly inflected than our modern music. Though the interpretation is thus more clearly indicated there are more details to be observed. The long *appoggiatura*, unlike the short grace note, takes half the value of the following note with a strong accent on the *appogia-*

turn. An example of this is found in this excerpt from Mozart's *Rondo in D-major*



Such writing stresses the fact that the strong note is dissonant to the harmony of the accompanying part. This distinguishing notation is used by all the early composers, particularly Mozart and Haydn, and should be meticulously observed. Beethoven used it noticeably in his compositions for the strings. Each of the many inflections had its origin in exigencies or a desire to beautify plain forms. Among them are the mordent, the inverted mordent, the long trill and trill with or without a turn. Study shows the precision necessary in the playing of these forms. It also lays the foundation for the study of extension and phrasing with the use of measures.

Training in finer discernment will help to catch the correct phrasing of a melody like the opening one of Beethoven's Sonata in F major for violin and piano. This composition is known as the "Spring" Sonata, so light and ethereal is the flow of the melody. The interpretation requires only the application of the first simple rules for phrasing. But accents here are felt not heard. Where form predominates the accents are stronger.



The effect of accents in the playing of rapid passages is well understood by musicians. Accents can, however, fool the most seasoned music critics. They have been known to throw these gentlemen entirely off their judgment of tempo. This was demonstrated once at a recent concert by two of the best pianists, each of whom was making his first appearance before a New York audience. Each had chosen to place on his program the Rondo from Sonata in C major by Weber. This movement is known as *Perpetual Motion*. One of the pianists played it at a very fast tempo. All but one critic agreed that the brilliant playing was due to a faster tempo. The dissenting critic proved by his stop watch that such was not the case. The tempo was even slower. The transcendental playing was then the work of the other pianist. The staccato and sharp accents in this composition, the tempo of which was gauged by the little palpitating theme in eighth notes, which fills the first five measures for the left hand,



Basses too often are treated as inconsequential parts of music. If these same basses were read correctly and

individually, there would be much improvement in the interpretation. It is an art to play even a waltz bass correctly with the right touch for proper accent and color. To find real beauty in simple, melodious and melodic outline in basses, one should study the compositions of Schubert. His bass melodies are clearly isolated. They will be as clearly audible, if played as they are written. The *Impromptu* in A-flat major, Op. 142, No. 2, is an example which shows a bass that has the effects of the lower voices of a string orchestra. All the Schubert basses are independent and melodious parts that must fit in with other melodious parts.

The *Berceuse* by Chopin shows at a glance that the bass is a subordinate part with a heavy responsibility. The bass line contains the harmonic of the seventh measure in limited range, and is clearly the dominant of the seventh and its tonic. The rhythmic pattern of the Great Octave D-flat for its bass note is the same throughout the composition. This simple form is a very good ground for the most fanciful creations that ever embellished a song. It requires distinctive execution to give this bass a life and purpose. Each measure should be held strictly to the tonic and minor ascent. The hands should be so independent that the evenness of the sing-song of the rocking movement is never disturbed by the pianistic feasts for the rich hand.

The basis of the *Argonne* by Massenet shows a characteristic background to a colorful dance rhythm. To execute this bass there must be strict adherence to the accents for sextuple measure; namely, a strong accent on one and a secondary accent on four. There should be no blurred chords. The count must be steady. Any hurrying from the third to the fourth beat will interrupt the grace of the dance movement. When these points are observed the part will provide an interest. The hands must be independent since the rhythmic motion of the right hand is different from that of the left hand.



The bass of the *Waltz in A-flat major* by Brahms is an unusual one for a waltz. The upper notes of the two chords of each measure carry an inner voice. This is clearly indicated by the notation. Where the harmony for the two chords is the same, Brahms has changed the position of the chord on the third beat. The slight roll given these chords brings out the upper notes clearly as an inner voice with a light swaying movement. This interpretation, if correctly rendered, turns a plain little waltz into a composition of artistic value worthy its famous composer.



Parts with a melodic outline which move in and out among other parts, may well be called inner voices. Here again Schubert with his wealth of melodies makes lavish use of them as inner voices in all his songs. For example, in the first song of this cycle, set forth and they should be found to sing in all their parts. The examples may be found in all of *Minuetto* in *B-minor*. The little *Scherzo* in *B-flat* melodies with their principal themes. Schubert's combined inner voices are everywhere in his songs. They have their own life, their own truth. This makes interpretation more difficult. His *Art* is a fine example. In it we find at the beginning two themes moving with and against the bass and the upper voices. This position is all that its name implies, that is, moving in the same direction. The first theme is a simple, direct, earnest, Bachmann-like many modern composers, often, even, moving in the same direction. In the midst of a swift, moving bass which is accompanying confidently, even defiantly. Such a theme should be called a "strong" moving bass which is accompanying confidently, even defiantly. The second part of his *Prélude* in *G minor* is an example.

It is not unusual to find in a running passage, one note singled out for an accent wherever it appears. Such a note bears a special import which will vary with the composition. Ex. 7 in the continuation is taken from the *Poissoneuse* in A-flat major by Chopin. Here the note C, the dominant of F minor, the key-note of this transitory (Continued on Page 294)



THE ROCKETTES IN THE MARCH OF THE WOODEN SOLDIERS AS SEEN FROM ALOFT



THE RADIO CITY MUSIC HALL CORPS DE BALLET

A Tell-How Tour of the Radio City Music Hall

by Myles Fellows

CONDUCTED ESPECIALLY FOR READERS OF THE ETUDE

ONE OF THE GREATEST and most frequently recurring problems in music pedagogy is the matter of infusing new interest, vitality and charm into studio and school performances that have to be given in any event and that can turn out disappointing if they are not "special." In order to find out how the "special" element may be supplied, *The Etude* proposes to take you to Radio City Music Hall, in New York City, where you may see the nation's greatest showmen building the performances that hold entranced 25,000 people a day, every day. Certainly, the spectacular facilities of the Music Hall cannot be duplicated in schools and studios; but facilities alone have never yet built a moving performance. Music Hall shows grow out of ideas, and it is ideas which can inspire even the smallest scale presentations.

Leon Leonidoff, the Music Hall senior producer, states that from the first opening of the theater's great

doors, the Music Hall staff has found inspiration for its production ideas in music. In fact, music in many respects is the foundation upon which most of the theater's famed spectacles are built. These swift, imaginative stage extravaganzas include precision dancing by the Music Hall Rockettes, interpretative dancing by the Corps de Ballet (which, incidentally, is the only permanent, resident ballet group in the United States),

orchestral numbers by the Music Hall Symphony Orchestra, and choral selections by the Glee Club and mixed Choral Ensemble. Each of these groups offers divergent features; each number—dance, choral or orchestral—depends on music, with all scenes blended into one integral whole that provides the great audience with both variety and unity. In this, the problems of the various Music Hall production departments



LEON LEONIDOFF
Stage production genius of Radio City Music Hall



FLORENCE ROGGE
Director of the Music Hall Corps de Ballet



RUSSELL MARKERT
Director of the Rockettes

Music and Culture

are not dissimilar to those confronting any imaginative teacher organizing a studio show.

The first question is how to decide upon the kind of music to be used in the production for maximum effectiveness. According to Erno Rapee, the music director, "never play down to your audience."

The Kind of Music

"Make it your business to examine all the music you can get hold of," Mr. Raape explains, "and then choose the most attractive, most refreshing representatives of all types. We give our audiences 'hit' music and popular tunes; we also give them Chopin, Debussy, Tchaikovsky, Ravel, Shostakovich, Rimsky-Korsakoff, folk music, and so on. We have a wide variety of music—eight weeks to the music of Gershwin, Kern, Victor Herbert, Rodgers and Hart, and Irving Berlin. The secret of a good show, however, at least from a musical point of view, is never to throw your musical numbers together haphazardly. There must be selection in combining music of varying types according to some kind of plan, for example, by mood or by tempo."

Musik Hall shows may be roughly divided into two kinds: shows that grow out of music, and shows that grow out of what's called the music business. The former involve the traditional music business, so to speak, standing on its own feet in conveying meaning to an audience. Here appear the revues built around the music of a particular era, such as the Classic, French, Oriental or American music; spectacles like the "Schlagerbande" production at the Musik Hall, which visually interpreted the Rimsky-Korsakov music of the 19th century; and the variety shows. The latter is fostered by the music itself; the variety and contrasts, by the way individual selections are adapted to the various stage ensembles and soloists. The shows are the result of the music business, and are exemplified by Russell Marlett, Musik Hall producer and director of the Rockettes, or Florence Regge, associate producer of the "Schlagerbande." The latter two shows exemplify an idea that will serve as the "plot" or unifying thread of the entire performance. The Musik Hall has presented old and modern New York shows, an all-singing spring, summer, autumn and winter. In such cases music is sought that will reinforce the central theme, regardless of whether the songs are by "schlager" or "old" and amongst themselves. Part of Miss Regge's job as producer is a portable photograph, on which she spends much time listening to the songs, and selecting the songs that will best fit her, symphonies, suites, tone poems, in her quest for ideas for Musik Hall Ballets. And Mr. Rapce's responsibility is to know if all the songs are of the same kind, and on top of that, to produce and direct the show.

Music the Inspiration

"Shows have greater zest and greater variety," Maestro Regee explains, "if you look to music as the inspiration of attractive theater rather than as mere accompaniment. Perhaps most school teachers do not wish to pay the music royalties." But how about putting on an all-Stephen Foster revue? Foster affords enough rhythmic and melodic variety for an interesting little student review. Possibly even a sketchy little thread of plot might be invented to weave the numbers together — you know, a boy bids Suzanne goodbye, goes to the Dumpem Town Races, dreams of his Old Kentucky Home, returns by way of the Great West, and finally arrives only to find the Cold Ground, at which point he bids the Ladies to Weep No More. You may smile, but at least it illustrates the point."

A program of spirituals also has possibilities. Leonidoff, who produced his first shows as a child in the garden of his Russian home, using a sheet for a curtain and charging pins for admission, says, "Instead of merely standing up and singing the spirituals, dramatize them into a little scene. Dress up your participants in the kind of old things that can be found in any

house, apply a bit of burnt cork to faces and hands, and let them represent old time darkies at a revival meeting; arrange an interesting medley of spiritual chords and link them by solo numbers. This sort of thing requires ingenuity, but it is precisely this that will make the program come to life."

Florence Rogge suggests that new program-interest might be obtained by having music students and dance students combine their interests in a single, well-planned program. She has been successful in this regard. Her students came out in a small dancing class in Detroit, and made her first appearance, at the age of six, as a Whirling Snowball. And since we have just mentioned the Whirling Snowball, we might as well mention the cultivation of that virtue can lend. For Miss Rogge's Snowball debut, her sister Hattie devised a costume on which she lavished much thought and an enormous amount of money. The costume was so overladen the dress and threw the tiny dancer. After that, Hattie Rogge studied the physics of stage costume—weights of materials, angles of applying trimmings, and so on. The results of her self-imposed study were so successful that she has since worn all the costumes her distinguished sister ever wore as a solo ballerina. And, secondly, that Hattie Rogge today heads the department where all the costumes of the Detroit Music and Art School are made.

More Studio Cooperation

Studies of ballet and interpretative dancing exist in nearly all our major towns," observes Florence Røge, "and the thing that surprises me is that there isn't more program-cooperation between them and the theaters. The number of dancers in the companies of numbers should yield many works that can be danced without special musical adaptations, just as the pieces were written. Strauss waltzes, Sousa marches, the dances excerpted from the operas, the dances in the *Chinese Dance*, the *Red Flutes Dance* and the *Valse des Fleurs* from the *Nutcracker Suite*, lend themselves readily-made to dance-plus-music programs. The dancers are trained to dance to any music of interest for the audience, and, also, it would give the participants valuable experience in ensemble stage work. The introduction of pageants into Christmas and Easter programs would do much to give zest and interest to the winter and spring seasons. There may have no elaborate costumes, lighting or settings, but the animating idea of a performance, carried through with an eye to both unity of appeal and variety of effect, should, with appeal, will over-ride lack in help from present-day music."

Of course, solo and school recitals cannot always be approached in terms of "showa. What about the piano program; the programs of solo instruments? The answer is that, in my opinion, the Hall has occasionally presented groups of soloists—a term that seems to defy its own definition, but which was produced interesting performance results. On the first night of the season, twelve talented girls, attractively dressed, in a performance of the *First Movement* of the Piano Concerto, by Tchaikovsky at twelve grand pianos. At the same time, twelve boys, dressed up like an orchestra proper added his great, electrically powered "bandwagon," and the twelve pianists, seated at their instruments, rose slowly before the footlights on the huge stage. The effect was a little like a parade of a parade. In a studio, there would be a circle of traveling bandwagon or pit elevators; there might not even be twelve grand pianos. But there is no doubt that the effect was a dramatic one. It is possible either an interesting solo piano played in ensemble fashion, or an original work played in all its parts by a piano ensemble. It would take ingenuity and time to arrange the parts of a Schubert Trio, a Beethoven Trio, or a Brahms Trio. But the idea is there, and a number would result that could provide interesting entertainment at the same time it gave added participative interest and added stage experience to a number of serious students. Other experiments in the use of solo instruments and instruments might also offer a clue to program interest. The course, the instrumental program lends itself especially well to those series of selections that follow some one composer, or a series of composers. An interesting full-Beethoven program, for instance, would be made by the students' slightest aptest interpretation.

Elise, and work its way through minuets, contradances, and the earlier sonatas to the "Moonlight" or the "Pathétique."

Those intangible dance precisionists, the Music Hall Rockettes, might have only the least connection with the average music studio program, yet the troupe's director, Russell Markert, follows Miss Rogge's suggestion of combining music with the dance—in this instance with tap or march precision, wherever student facilities permit of such combination.

Let the Rockettes Inspire

Don't be seen away by the idea that precision dancing requires the kind of music that precision always fit into a "serious" music school program," cautions of jazz and swing. "Of course, we do use elaborate exercises to teach technique," says the director. "Marching is a good basis for dance routines. At the Music Center, remember, we once ran into an interesting thing. The director of the ballet was assigned to Strauss waltzes and he built a program around Strauss production—and in discussing the waltzes, Mr. Rapier said that Strauss and Strauss polkas that were splendidly suited, without any rhythmic changes, to tap and precision dancing. The Tchaikovsky Dance, he also used such pieces as "March of the Wooden Soldiers for the troupe. If you standard music that you will find dozens of pieces of music that are suitable for precision dancing, for example, to precision dancing. And, of course, the music will open up all sorts of channels for combining and very attractive dancing for students. We once produce a Rockette number, and we usually written to introduce a new dance. We have a very good example of this. We have a very first one and then another of the thirty-six and to leave the show—one had a cold, and one got lazy. Then, to study, one fell in love, and one got into the show. Then, when the show was over, the all the absentee troubles were solved, and one by one the "Surprise" symphony. It was something like Haydn's only as a means of showing how it was done. The only be used as the basis for a pleasing little dance.

So, then, in preparing your next studio program, turn to the nation's greatest showplace for your inspiration. Look to music as the basis of the program: select either a group of selections that hold together by their origin or their mood; or think of one artist that you are bewitched by music. Then tie your threads to a single unity of place, projected through variety of individual selection—and use your ingenuity in making the whole a life. Then, according to the Radio City Music Hall, Leonidoff and Markertings of a program of musical interest and sound good-will appeal. You may feel that you're kidding when you wagon to a star, but it will do no harm to take "tip" from these famous Music Hall showmen.

New Keys to Practice

by Julie Maison

IV

If you cannot do all your piano work in quiet surroundings, at least you must be alone when you are running your interpretations. There must be no intrusion upon your emotional thought, for the intensity of your audience as you play with great feeling, must be prepared for by equal intensity in solitary practice.

It is encouraging to know, however, that often your earliest tone-playing follows that early siege of heavy technical practice after those months away from the instrument. First, because you have recovered control of your fingers through the sort of mechanical work that develops accuracy; second, because good tone is more smoothly produced after continuous finger work; third, because tone-thinking is freshened in returning to it after practicing rapid technical passages, which demand less mental listening.

Nadine Conner is a native of California, where her ancestors came as pioneer settlers before the Gold Rush. Her great-grandfather's grave still is a shrine of worship in the courtyard of the old San Juan Mission. Both of Miss Conner's parents had been on the stage, and their six children all were naturally gifted in music. Miss Conner cannot recall a single day in her childhood without singing and playing, somewhere in the house. Although Nadine was a healthy child, she showed two symptoms that worried her mother: she was too thin, and she had a delicate stomach. Accordingly, when an older brother began singing lessons, the girl followed his studies, spending a full year on breath control and the development of abdominal support. Not dreaming that she had a great voice, she regarded these studies purely as physical exercises. At the end of the year, however, she was amazed to find, not only that her symptoms had entirely disappeared, but that she could sing. She enrolled at the University of Southern California, where her outstanding work won her the Esteppe Opera Scholarship. While still a student, Miss Conner was engaged by local radio station, where she was soon "spotted" for national programs, including the Bing Crosby hour, and the Nelson Eddy, the Geo-Cole, and the Cresta Blanca shows. In 1929, she married the distinguished surgeon, Dr. Lawrence Heylbut, and retired from her career in order to devote herself to home-making. It was her husband who suggested that she try her powers in opera, first for the fun of it, and Miss Conner joined a local opera company in California. Then, while visiting Eleanor Knott Warner, the composer, she met two members of the Metropolitan Opera: Florence Foster, and Earl Lewis of the managerial staff. Both advised her to make herself heard by Metropolitan executives, and arranged an audition with Bruno Walter. The following autumn, Miss Conner won earlier admission from the Metropolitan stage, and within twenty-four hours was given a contract for leading roles. She made her debut as "Fanny" in "The Magic Flute," and then as "Desdemona" in the greater acclaim as Micaela ("Carmen"), Sophie ("Rienzi"), Zerkina ("Don Giovanni"), and Marguerite ("Faust"). Miss Conner's performances are noted for their vocal purity, but for the wonderful expressiveness with which they convey the essence of characterization. In the following conference, Miss Conner gives her views on the qualities that made for excellence of performance. —Eugene M. Rine

IT SEEMS TO ME that the average young singer sets to work with a somewhat distorted sense of values. He is inclined to believe that mere vocal technique is the value that opens the door of opportunity. Now, no one can deny that vocal mastery is an essential of a vocal career. But it is not the only essential. The best way to prove my point is to ask you to test out your own reactions. Listen to Lily Pons singing some French coloratura arias. Certainly, she does "hit the high notes," and she does execute the *fortissimi*—but is that what you think of when you hear her? Are you not conscious, rather, of being moved by something that reaches you through the singing? Now listen to some inexperienced young student singing the same music. She, too, will encompass the notes and get through the technical passages without too much difficulty. But the effect is hardly the same. You are conscious of hearing pleasing sounds—you are not transported. That difference of effect is the basis for my own approach to singing. I believe that vocal security is necessary as the starting point of one's work, never as the final goal. That goal must always be the transporting of the hearer into the atmosphere, the very truth, of the song or aria one sings. That is why the young singer does herself an actual disservice when she says, "I can sing the same notes that Lily Pons does!" By all means, sing the "same notes"—but ask yourself how you sing them!

Profitable Experiences

I wish that our splendid opportunities for instruction included more emphasis on the development of individual expressiveness. The help that the young singer gains from watching and imitating others is limited. A performance is moving only when it brings to light a well-planned, well-constructed personal interpretation. Copying the externals of another's personal interpretation, and grafting them on your own work, as a sort of finishing touch, defeats true expressiveness. Interpretative training should bring out the conceptions of the individual singer, regardless of what someone else does. I remember two incidents of my own training that mean more and more to me, as my work advances. One was a bit of advice given me by an experienced Russian actress. She said that each performer holds in his hand a thread of interest, the moment he appears on a stage. It is his task to carry that thread, unbroken and unswayed, till the final curtain falls. If the thread snaps, the audience looks

to someone else for the "life" that a good performance must give. The other bit of help came from an arduous but stimulating course of study I had. My teacher and I went into a room that had nothing in it but one chair. Then, for two hours, I was told to express various situations and emotions. I was not allowed to use my voice either for speaking or for singing; I had no properties to help me out. Anything I conveyed, anything I could make my teacher feel, had to come out of me! Now, the important thing is—where did it come from?

The answer—which, I believe, opens the way to the solution of singing and interpretative problems—is that my "effects" during this study resulted from the mental projection of an idea. This mental projection involves two immensely important prerequisites. First, the singer must be absolutely certain of the effect she wishes to convey. Secondly, she must delve deeply into her own emotional resources to find the means of lifting her conception out of her own mind and infusing it into the minds of her audience. If either element in this important combination is weak, the effect is correspondingly weak. In other words, if you don't know exactly what you want to express, you can't express it! And if you don't know what to do to make others feel what you do, you have them cold! To accomplish both these ends, you must think; you must do a great deal more than merely to produce correct tones.

Try the experiment of making another person feel what you want him to feel, without using your voice. At first, of course, you will be self-conscious. You'll resort to gestures—possibly too overemphatic facial expression. You will search the face of your "audience" for a sign of that responsiveness that will show you whether you have conveyed something. And then, suddenly, you will find yourself forgetting the hands and your eye-brows, you will feel only a tremendous, urgent desire to put your feeling into that other person's mind. When once you ex-

perience that urge, you have taken the first step along the road of mental projection. And then that first step must be followed by months—years—a whole life—of trying, of working, of self-questioning, of striving for a perfection which does not exist but the quest of which gives strength.

So Much to Learn

Perhaps the chief quality needed is a sincere sense of humility! I shall never forget a last-of-the-season performance I sang with the great Bruno Walter. Vacation was just ahead, and everybody had plans. Some were going to rest, some were going to have fun, some were going on to glamorous engagements. One of the group asked Dr. Walter what he was going to do. "I'm going to study and research, when I have the time," he replied. "By going back and studying the great works over and over again, I (Continued on Page 286)

Mental Projection in Singing

A Conference with

Nadine Conner

Brilliant American Soprano

A Leading Artist of the Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



NADINE CONNER AS VIOLETTA

BEETHOVEN: Symphony No. 7 in A major, Opus 92; The Philadelphia Orchestra, direction of Eugene Ormandy. Columbia set 557.

Tchaikovsky: Symphony No. 6 in B minor, Opus 74 (Pathétique); The Philharmonic-Symphony Orchestra of New York, direction of Artur Rodzinski. Columbia set 558.

These are the first symphony sets to be made by Columbia since the "tinting" of the recording ban. There is a noticeable improvement in orchestral recording in both sets. In the case of the Philharmonic, the tonal naturalness is especially praiseworthy. In both we find a wider dynamic range than previously employed and a better balance of the instrumental sections. An unfamiliar strictness in the string tone of the Philadelphia Orchestra on records, however, mars an otherwise clear and tonally veracious reproduction.

It might be observed by some that we were hardly in need of new performances of these symphonies. But it is our belief that all leading conductors of each generation should be permitted to perpetuate their performances of the standard repertoire. Examination of Columbia's catalog shows that it needed up-to-date recordings of both these works. The Weingartner performance of Beethoven's Seventh dates back seven years, and it was never fully satisfactory as a recording owing to the re-recessing which it almost reached three times. The Gaubert performance of the Pathétique, on the

case of the natural sound of the orchestra in the recording. Rodzinski is not given to the excesses of Stokowski in this music, nor, for that matter, to the reserve of Gaubert. If he fails to make the second and third movements an impressionistic experience as Furtwängler did, he does not make the mistake of dragging out the first and last movements in the manner of the noted German conductor. For this reason his playing of the opening movement seems to us far more persuasive. But Furtwängler proves to be the more sensitive and imaginative of the two men, and it is understandable why his performance of this work has been so widely endorsed. The most compelling performance of this symphony heard by the writer was one given by Toscanini, and it is to be hoped that he will record it at some time in the early future. Those who like a straightforward, unpretentious reading of Tchaikovsky, one in which there is no undue exploitation of sentimentality but rather an honest unwavering unfoldment of the music, will do well to investigate this set. Its tonal naturalness is one definite asset in its favor.

Liadoff: Kiklerson, Opus 63; The Halle Orchestra, direction of Sir Adrian Boult. Victor disc 11-8729.

Here is a smooth example of modern English recording. Made in 1942, this realistic but not exaggerated reproduction of a symphony orchestra shows what the British engineers—and the British musicians—could accomplish under trying circumstances.

Liadoff was a master of the miniature as his tone poems *The Enchanted Lake* and *Fiddlers* prove. The influence of Rimsky-Korsakov is apparent, since Liadoff studied under him. But influences in Russian music, as a colleague points out, are less imitative than evidence of "free brotherhood" among the Russians. Particularly is this true of the period of Rimsky-Korsakov and his contemporaries. Kiklerson is a miniature being, who grew up in the care of a magical, in a wild mountain region. Her knowledge of the world was derived from the magicians' learned cat. At seven years of age, Kiklerson is full grown, and her days are spent in chattering and muttering, her nights in spinning legends and pondering evil and magic spells. The program is drawn from a Russian fairy tale, which allows for that typically Russian melancholic tenderness. Those who know the Kossakovsky-Boult Symphony recording of *The Enchanted Lake* will do

well to investigate this record; both tone poems have an expressive felicity and charm of their own, although of no great weight.

Beethoven: Quartet in G minor, Opus 18, No. 4; played by the Budapest String Quartet. Columbia set 556.

Most writers are in agreement that the G minor Quartet is the best Opus 18. It is a strong work, written in a key for which Beethoven had a particular fondness—a key which has brought about considerable discussion among his biographers as to its implications for him. Mozart had his D minor. Beethoven his G minor, and both composers seemed to have chosen these keys when the implications of their thoughts implied a subjective motivation and expression. There are those who feel that an analogy exists between this work and the celebrated Pathétique Sonata (in C minor), Opus 13, for piano. The interested reader can make his own comparisons. One writer, J. W. N. Sullivan, states that "the Beethoven of the C minor (Fifth) Symphony finds the meaning of life in achievement in spite of suffering." The same may be said of this quartet, and this quartet, although the implications are not as imposing or as strong, for the C minor Symphony came in a later maturity. The opening movement is the best of the Opus 18. It calls the initial one of the Pathétique Sonata, but the mood is less melancholic, more assured. There is a dramatic length here which inevitably thrills the listener particularly when it is played with the masterful quality the present foursome bring to it. No other group on records has brought out the poignancy of Beethoven's utterance with such searching musical insight. The Scherzo which follows is deceiving because it is filled with lively good humor; some writers feel that Beethoven was deftly hiding his sorrow in a mood of deceptive brightness. The Minuet has a submerged feeling, the characteristic sforzando of the composer changes the aspects of this 18th-century dance; the "Trio curiously suggests Schubert. The finale is filled with a Haydnian joviality, as though the composer desired to send his listeners away with an impression of complete elation. But the memory retains the impression of the beginning of this work, and one feels that the message the composer put forth was one of deeper implications than the finale conveys.

The Budapest String Quartet gives us the most appreciable performance of this work to date on records; it is a performance which is enduring because it has power, delicacy and true virtuosity. Moreover, it has been splendidly recorded with a more sensitive materialization of dynamics than heretofore in the Columbia productions of this noted ensemble.

Brahms: Sonata in G major, Opus 78; Yehudi Menuhin (violin) and Hephzibah Menuhin (piano). Victor disc 11-8729.

This sonata is sometimes called the "Rain" Sonata, because it was not self-sufficient by the composer but had its birth apparently in a song. The main section of his *Repentance* (Opus 39) is found almost intact in the related section of the final rondo movement, and the main subject of the first movement seems to have been derived from it. The G major lacks the force of the A major Sonata (Opus 10, No. 3), but good Brahms felt this was about it himself. The hall does not own, and for this reason your reviewer has always felt this Sonata was best heard by way of a recording. (Having come to a performance by an accomplished team in the privacy of one's own living room.) The melodic structure of the first movement is long drawn out, and the music is best served by tempo somewhat faster than the Menuhins establish. Victor made a recording of this Brahms and Rudolf Serkin, in a recording better the flow of the music in (set 121), substantiated Menuhin makes us too conscious of a quicker pace. Mr. which at the pace maintained here he does not look so tactfully and so smoothly as we would like. There is a of the slow movement which makes this part less fully songful. The finale is gratifying.

(Continued on Page 29D)



YEHUDI MENUHIN AND HIS SISTER, HEPHZIBAH

other hand, is over a decade in age and has little of the tonal realism of this modern recording.

Ormandy's performance of the Seventh is far more impressive than Weingartner's, but it lacks the imaginative insight of Toscanini's. Ormandy is inclined to intensity of purpose and some dramatic exaggeration. To be sure, his superb control of the orchestral forces is compelling, but one has the feeling that one cannot relax and listen; instead one sits on the edge of one's seat. Curiously, the recording of the Pathétique by Rodzinski's performance of the Pathétique is straightforward, well-disciplined, and enjoyable be-

RECORDS

"THEATRE OF THE ARTS" By Albert E. Wier. Pages, 699. Price, \$5.00. Publishers, G. P. Putnam's Sons.

A dictionary of biographies of painters, sculptors, actors, writers, radio performers, ballet dancers, musicians, movie stars, and terms related to all of these callings can hardly be comprehended in 699 pages without serious omissions. The author, whose extensive work has largely been concerned with music, has made an ambitious essay to cover as much ground as possible, but with a range from Kate Smith to Beethoven, from A. L. Erlanger to John Erskine, from Ippolito to Mother Goose, from Charlie Chaplin to Paderewski, and from John Field to W. G. Fields, there was no knowing where to stop. Even then, it was necessary to leave out many very important figures.

There are many who will find this collection very useful in securing information about curious personalities and facts which are not ordinarily found in the usual encyclopedia. These include Lady Godiva, Glyndebourne Opera, Ispahan, Idee fixe, the Los Angeles County Museum, McIntyre and Heath, Niblo's Gardens, Newstead Abbey, Peimarch, and perspective. It will thus supplement the volumes in the average library, especially in the cases of more recent personalities.

A REMARKABLE ENGLISH MUSICAL DEVELOPMENT

"MUSIC IN THE FIVE TOWNS 1850-1914." By R. Nettell. Pages, 120. Price, \$2.50. Publishers, Oxford University Press.

In these days of dying infernal machines it is peculiarly English to witness the appearance of a new book from the Oxford University Press dealing with the music that has evolved from the district now included in what is known as the County Borough of Stoke-on-Trent. There, are located the Five Towns which Arnold Bennett has immortalized in his novels of that district ("Chayngar", "Old Wives' Tales"). There, workers in the far spindling collieries were led to develop an interest in choral singing under conditions so native that music became cemented with the social organization of the people to an extent rarely found elsewhere in the world. This led to a musical growth on a basis more productive of high artistic aim than anything in English musical history since the days of Gibbon and Parnell.

Just how the work of Miss Ann Glover and John Craven, through the local Sol-fa system, as well as the efforts of Marie Holst Heywood, enabled an underprivileged and often illiterate people to get a training in choral music that led to great festivals and the production of masterly music, is a notable contribution to the musical history of the time. This biography of a people struggling to express itself in song should commend itself to all lovers of choral music.

A MUSICAL PROLOGUE

"WHAT IS MUSIC?" By John Erskine. Pages, 212. Price, \$2.75. Publishers, J. B. Lippincott Company.

As the speaker of the prologue in Elizabethan drama used to pull aside the curtains after he had given the audience an intimation of what they were about to behold, so Dr. John Erskine has made a book that will serve as a prologue for the thousands of people who are interested in music but who have only a vague idea of what it is all about. There have been many books aimed at the same target, of which W. J. Henderson's "What is Good Music?" (1888) was one of the most used prototypes. Gradually, in recognition of the need, there grew courses of study in what is now called "musical appreciation," with a library of books designed to lead the music lover through the music, without leading him to play an instrument. Such books have unquestionably expanded the circulation of musical information, although the nimble-witted, epigrammatic James G. Hunsicker has said that "the difference between musical participation and musical appreciation is the same as the difference between

kissing a pretty girl and watching someone else kiss her."

Dr. Erskine, who has spent the better part of his life in education, apart from the time he has devoted to writing novels and to music, has put down the answers to the hundreds of questions which those who have not been trained in music are continually asking about this, the most intriguing of arts. Doubtless many who read the book will be inspired to take up the study of the art, particularly as Dr. Erskine is an "amateur" musician himself, having taken up piano study seriously when past forty and later playing with major symphony orchestras. The chapter on the teacher is especially valuable to musical educators, inasmuch as Dr. Erskine, after his years at Columbia University as a teacher of English, served for ten years as President of the Juillard School of Music in New York.

A PERSONALIZED MOZART

"MOZART, HIS CHARACTER, HIS WORK." By Alfred Einstein. Pages, 492. Price, \$5.00. Publishers, Oxford University Press.

This is by no means a reawakening of old material about the amazing genius of composer, but rather a keen and fervid appreciation of Mozart as a very real human being and as an inspired craftsman. In his scant thirty-six years, the amazing genius of Mozart worked with such force and intensity that he turned out in this miraculously short time more compositions of importance than almost any other master. Only Wagner can be compared with him in this respect, and Wagner lived almost twice as many years.

Mozart's life was beset with modernizing difficulties and jealous intrigues, yet despite all this, he was generally a most genial and joyous individual. Dr. Einstein, who is Professor of Music at Smith College, devotes one of his most entertaining chapters to "Mozart and the Eternal Feminine," pointing out that Mozart was "small, delicate, unprepossessing, and poor," and that "his relations with women formed a chain of inadequacies, and in them we have further evidence that he was not fitted to deal with the actualities of life." Dr. Einstein quotes an odd and affectionate letter which Mozart wrote to his wife (Countess Weber) in 1789:

"Dear little wife, I have a number of requests to make I beg you
(1) not to be melancholy,
(2) to take care of your health and to beware of the spring breezes,

(3) not to go out walking alone—and preferably not to go out walking at all,

(4) to feel absolutely assured of my love. Up to the present I have not written a single letter to you without placing your dear portrait before me.

(5) I beg you in your conduct not only to be careful of your honor and mine, but also to consider appearances. Do not be angry with me for asking this. You ought to love me even more for thus valuing your honor.

(6) and lastly I beg you to send me more details in your letters. I should very much like to know whether our brother-in-law Hoffer came to see us the day after my departure? Whether he comes very often, as he promised me he would? Whether the Langes come sometimes? Whether progress is being made with the portrait? What sort of life

The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MUSIC CO. at the price given plus postage.

by B. Meredith Cadman



A RARE MOZART PORTRAIT

This portrait was drawn from a "silver crayon" picture made by Denis Stock in Dresden in 1788, two years after Mozart's death.

you are leading? All of these things are naturally of great interest to me." The author's account of Mozart's Catholicism and Freemasonry makes a curiously interesting picture. Part II of the book is given over to an illuminating discussion of the principal works of the composer.

BOOKS

"FORWARD MARCH WITH MUSIC"

Log of a Coast Guard Reservist

Patrol boat . . . early morning . . . standing radio watch . . . at first, the hearing Esquimaux, Chocoma and Hawaiian all at once . . . can only make out something like "Nananaoocoo, nananaoocoo" . . . completely befuddled . . . soon begin to make sense out of signals . . .

... tough on the brain . . . Brass polishing, dish washing and general clean-up next (more in my line) . . . Later, detained to scrape and sandpaper side of patrol boat . . . hard job . . . precariously perched on seat of duty, must scrape with one hand while other clings to patrol boat for dear life . . . all forces of nature conspire—tide currents, sudden waves, tattering duty, contrary dip and roll of patrol boat . . . Wretched . . . big wave forces released of grip . . . let go just in time to avoid ducking . . . ouch . . . cold water . . . close call . . . (Holding on with one arm and sandpapering with the other, but for finger technique but good for arm and shoulder) . . . Later, "chow" and more galley duty.

Afternoon detail . . . standing guard on long ocean pier . . . feel important with "38" revolver strapped to side . . . assigned first to "side-water watch," later to "sea-watch" (lovely names to set to music) . . . not much to report . . . sun, sky, sea . . . mountainous surf thundering ashore . . . "Blump" . . . "Blump" . . . "Blump" . . . (planes, not spiders) darting across sky . . . silent "Blump" slipping along . . . glowing sunset, swiftly eclipsed by blue dusk of darkness . . . end of watch . . . ashore through soft starlight . . .

Another duty day dote . . . Coast Guard excellent antidote for artist, business man or professional . . . sweeps away zest . . . does lack of lot of good . . . fine bunch of Regulars and Reserves, these Coast Guardians . . .

More On-Duty Thoughts

During the long pier-patrol hours, Round Table thoughts, serious and light, run along with the rhythmic roll of the sea . . . First, there is the problem of the sea . . . more insistent and more insoluble during these times than ever before. Many teachers have asked the question, "What are we to do with the young boy girl, weak and tall, who has the intelligence and talent, but who just goes 'blah' on us?"

Yes, I know many such, and have prescribed several of the "treatments" who have been told to know them to know to practice, how to study, weak in and out—and the net result is nil. There is no actual active opposition, just a sort of cold stroke of other inertia . . . All ordinary remedies are ineffective . . . Teacher is at wit's end to know what to try next . . . Let's examine the patient, and try to diagnose the pesky case . . .

"Negativism" in Adolescents

Negativism in teen years is caused (1) by the physical and mental state of unbalance prevalent in this age group. (2) By unstable world conditions and especially the "use" of the fatalistic attitude of "What's the use?" In a year or two I'll be cannon fodder, so why learn anything, why be serious, why concentrate? . . . By the unwise public school programs



IMPORTANT!

Order to advance warping paper revolution, all inquiries addressed to this department must be accorded one hundred words in length.

forced on the young people, the complicated curriculum; the extra-curricular activities, and also the part time jobs. (4) By school and music teachers' lack of sympathy, understanding and stimulation.

The treatment I prescribe is: Make the young people's music more social. Have an interesting general class lesson once a week or once in two weeks. Plan an informal musical evening once a month for young high school groups with games, "duets," ensemble music, refreshments and even dancing! . . . Assign duets and two piano pieces "banning" the students carefully. . . . Teach popular radio "hits" and Boogie . . . Play to the student . . . Assign much material to be read and thoroughly studied . . . At lessons, occasionally force concentration for a few minutes, then lighten up on the discipline.

Explain to the boy or girl frankly how much harder it is to concentrate on piano study than on any school subject—because of the many complicated mental and physical processes required. Give praise whenever possible. Be humorous, subversive, imaginative.

The Parents

Establish sympathetic relations with the parents. You'll probably find that they, too, are deeply concerned. Their laughter or aid used to be on the honor roll, but now has slumped badly in school.

They are worried sick about it . . . If you tell them that you occasionally "crack down hard" on their beloved offspring, they'll stand back of you stronger than ever . . . They themselves have cracked down for a long while without result. Often they feel hopeless about the schools for being lax with the students, careless and impractical in producing results and

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist
and Music Educator

in compelling discipline. Explain to the parents that piano study requires intense concentration, whole-hearted and whole-minded application . . . In other words, it is one of the most completely disciplined activities we know . . . And therefore, it has a salutary influence on the youth or girl.

Also, assure the parents that the length of the youngster's daily practice is far less consequence than the kind of practice he does. If he will practice as you have shown him, excellent results can be achieved with as little as thirty minutes study a day . . . But for this your self must be sure to be explicit and scientific in your "concentrated practice" directions to the student. Make certain that each assignment is so clearly explained and written down in his notebook that the usual excuses for not practicing it will be of no avail. For, as we all know to our sorrow, no one is more skilled in "bluffs" and in crawling out of assignments than a high school boy or girl.

More Thoughts on Adolescents

Advise the parents not to worry much over even the suddenest, strangest "crack" manifested by their teen aged progeny, because nine out of ten times it is just another passing phase . . . Better let it wear itself and not them, out! If some of them despair because their scored fifteen-year-old Dick or Jane prefers to pound out Boogie-Woogie rather than the Moonlight Sonata, they must put up with it gracefully. Dick will "find" himself all the sooner and all the sadder if they let the B.W. run its course . . . After all, who is living Dick or Jane's life anyway? . . . Certainly not the parents . . . So they must be humorously patient about such surely trying phases. And advise! We all know how trying they can be . . .

Do not demand too much finish and perfection from adolescents, unless they themselves want it . . . Which sometimes happens . . . Most of them want to play piano only for the exhilaration and emotional "kick" they get from it. You may easily ruin their pleasure in music-making for life if you are too finicky or demanding.

Many happy, even thrilling moments

for the teacher are scattered through the ups and downs of adolescence. One of them comes when Jane, having found a pianistic passage difficult to master, suddenly asks you, "How shall I go about practicing this passage?" When that happens you give an inner whoop of joy, for Jane is now well on the way to thinking about music for its own sake. You must find out how she has been practicing the passage, then produce your own methods and props. But be sure to present them as intelligently and stimulatingly as possible.

On Curiosity

Speaking of young people I am constantly shocked by their lack of curiosity. What most of them don't know about the piece they are learning is appalling . . . We, teachers, are to blame for this . . . Here's an example which I shamefully confess. An intelligent lad of sixteen, had been studying the first Nocturne (B-flat minor) of Chopin for three weeks during which time I didn't tell him much about the piece, except how to play it . . . When, finally I questioned him, I found that he did not know (1) the key of the Nocturne; (2) the key of the middle section; (3) the meaning of *ad lib*, *meno*, *piu*, *meno*, *ad lib*, *meno*, and so on; (4) anything about the beautiful modulations; (5) the tempo sign at the beginning.

It is just like trying for weeks to solve a mathematical problem without understanding some of the important steps necessary to the solution; or like presenting a speech by memory without knowing the meaning of many of the words; or trying to put a machine together when you do not know the function of certain parts.

Always insist—insist, once, but many times—on questioning each pupil to the key, compass, opus number and tempo mark of his pieces; underscore any musical direction or meaning with red crayon, and underline frequently concerning such items. Make them forever aware of the chief rhythmic and harmonic bases of the piece, the modulations, the forms, and the emotional content.

Let us not forget during this difficult period that it is our duty to keep the adolescent as even a keel as possible. Just now it is as important a "defense" job to guard the characters, balance and development of these youngsters as it is to make planes or munitions to fight Germans or Japs.

On Playing for High School Students

Someone wrote recently asking how to introduce a group of piano solos to a High School Assembly . . . For many years I gave concerts for young people of all ages. The "fourth and fifth" at the same time the most appreciative crowds were always the High School audiences.

(Continued on Page 285)

The Music Teacher and The Post-War Period

by Ruth Teeple Reid

The gigantic pressure of the past four years, with their unexampled human sacrifices and material destruction, has had one other effect which few realize. In the great laboratories and in the great industries the pressure has speeded up invention and discovery so that in this field we have made a jump ahead of probably fifty years over normal times. This has created new methods, devices, and inventions which are likely to be of indubitable advantage to modern living. All of this means that vast sums will be spent for these materials, which will require the employment of millions of men. The condition should insure long prosperity in killing the needs of the post-war world.

—Eaton's News.

YOU ARE a busy teacher these days, and have more pupils than you want—you are working long teaching hours; you have more pupils than you have ever had before; you, who had a terrific struggle lasting out the depression, are making more money than you have ever made before, teaching music—but, have you given any thought to what might happen to you, your teaching, and your pupils after the war is over, and money stops flowing in a silver stream into your bank account?

During these hectic times there are people who will buy anything they can find for sale. People who never thought of music lessons five years ago are studying; the price for lessons is no object if they find the teacher they want, sometimes even when they do not. Money is easy to get, therefore it slips easily through the fingers. But—what about the days to come, when war workers are no longer in "the big money" and pupils drop out because there isn't the money to pay for lessons, as in the golden days of 1942, 1943, and 1944? What will you do then? Drop the music teaching business, as so many good teachers did in 1932, 1933, and 1934? Or are you willing to take stock of yourself now, your training, your equipment, and your value as a music teacher to your future pupils?

Stock Taking Begins

The teachers who do take stock of themselves and pull up the weak links, will be the teachers who will be most likely to succeed in the end. Those who do not, will mourn just as before, that "pupils do not seem to have as much talent as they formerly had." "Parents are not as interested in their children's cultural education as they were." "Boys and girls are lazy these days" and so forth. You have doubtless been "getting

your studio with the eyes of a stranger. Sit down, and then and there go over the general appearance with yourself.

Is it clean? Has it been dusted? Why do some artists refuse to see the dust and the litter of music and papers with which most music studio furnishings are

washed with soap, water and a brush. If you have window shades, are they adjusted to the same level? Are the windows clean? They are the eyes of your studio!

Do the chairs and sofas show excessive wear? New upholstery is hard to get these days, but you can buy chintz by the yard. Stitch two lengths together and throw it over the sofa, or the chair. Bright gay material does not cost any more than the gloomy stuff seen so often in middle class hotels, and it will give your studio a real face lifting; or perhaps you have an Indian Print in a trunk in the store-room? It will give your studio a nice artistic touch.

Do you have a good light at each piano? Are your pianos always in tune?

Do you keep current magazines, music magazines, and a good book or two on a table in the pupil's waiting room or do you have just the funny magazines and "Little Lulu's"?

Do you provide ash trays and matches for the smokers?

Is your studio a pleasant work shop? Is it light? Airy? Cheerful? Are those pictures on the walls real works of art, copies or prints though they may be? For a modest sum you can buy plaster plaques, wood block prints, and copies of famous oil paintings of composers which will be a real addition to the walls of any studio.

Personality in the Studio

Is the atmosphere of your studio that of a studio, or is it your living room first, and your studio at odd times? Does it reflect you? Is the approach to it from the outside attractive so that your pupils can point to it with pride, or is the yard strewn with papers, cigar wrappers, dirt, and general litter? Does the front entrance have an "inviting" look about it or is it bare and unfriendly with dust in the corners? A brass rug on the floor of the entrance, be it small or a full sized porch; a weather-proofed chair, and a gay flower pot or two will give it cheer which carries with it success. Do not ever feel that your love for music and a college or conservatory degree make up for the natural comforts of life. To the average parent or pupil in search of a teacher, the outside appearance of the studio makes a lasting impression. It is up to you to make it a good one. Only when you reach the place where your price has risen to ten dollars per lesson, or more, can you afford to be independent about this. On the other hand, do not think that lack of teaching ability can be glossed over by rugs, flower pots, and other midgets; but do be modern! Show your artistic ability! Be twentieth century!

How about the Studio itself? Is it attractive?

"But flowers cost so much unless you raise them yourself," you say. True enough; but you don't have to have cut flowers; nor is it necessary to resort to paper flowers. Not even during the winter in the frozen north and east. A fern, a bowl of water plants



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These little ones are foster children of the War. They are refugees from the roar of explosives, being led into a new life through beauty by means of the Foster Parents Plan for War Children, Inc., sponsored in England and America by a large group of representative people. Further information may be obtained through Miss Edna Rice, Executive Chairman, 55 West 42nd Street, New York, N. Y.

by" these silent days, but the day of reckoning will come.

What about your studio?—Does it attract or does it not? Do you not know? Well then, stop this minute, go outside; walk around the block and come back into

covered? It does not take much money to make an attractive work room but it does take personal interest and now and then a can of paint, or a broom and mop.

Are the straps of the top-hat blinds torn? They can be mended easily. Are they soiled? They can be

or a pot of ivy is possible and easy to find. Did you ever try planting a few grapefruit, lemon, or orange seeds in a flower pot? The waxy green of the leaves and later the fragrant blooms are an addition to any studio.

Now, as never before, radio and television are making it increasingly necessary that music teachers modernize their teaching equipment. It might have been all right for a good teacher to use a battered upright piano during the "good old days" twenty-five or thirty years ago, but that era is gone and nearly forgotten. At least one grand piano is absolutely necessary in the studios of the competent, progressive music teacher who expects to make music teaching a business. *Looking successful is the other half of being successful.* There are, of course, exceptions to this axiom, but you had better let the other person be the exception.

Music teaching is a fickle and uncertain business, and holding pupils is not easy. The first attraction is not enough. Good teaching is not enough for most pupils. Pupils must be able to point to their teacher, the studio and the equipment with pride; else they are not long hunting up a teacher who merits their pride. A business man knows this, but so few music teachers do.

A recording machine is to a music teacher what an X-Ray machine is to a doctor or surgeon. Do you have a recording machine as part of your equipment?

Recording machines are not expensive. They begin as low as twenty dollars, when you can get one, and a very nice one costs about one-hundred fifty dollars and up. Your radio man can give you good advice as to which one will give you the best service and results in your community. Altitudes, mountains or lack of them, climatic conditions, humidity and so forth all have to be taken into consideration. Be sure the agency guarantees to service your machine for the first years.

Then, make a record of your own playing, or singing, first, and check yourself; your accuracy or intonation, touch, pedaling and so on. Radio technique in some instances requires a different touch than that used by the average piano student. Sound technicians tell us that most piano students use too much force. You must learn to play with a light touch. Professionals use very little pedal, that is certainly one of the chief reasons for the lack of good piano playing on the radio programs. Talk it over with your radio station sound man and ask him to criticize the work of your pupils and of yourself. He is equipped to give you many helpful hints if you make him your friend. He will help you learn to play and peddle to play or sing over his station and take heed to what he tells you; then make use of it if you can.

Preparation for making a record is a work-incentive without equal in the annals of music teaching. Records may be purchased by the pupils and those you keep will be valuable case-histories for your own files and self-check on your teaching.

If you can study the technical faults of your various pupils when they play, as alone, with a mind at rest. If several pupils play the same composition you can compare, teach, pedalling, phrasing and interpretation.

If you are interested in the commercial value of your recording machine, you might like to know that one recording studio in a western city charges from two dollars to fifty dollars per record, depending upon the number of rehearsals required to get proper balance and accomplished recording.

Local musicians and teachers will wish to avail themselves of the opportunity to "hear themselves as others hear them." Several parents will buy albums of blanks which when used will be a permanent record of their children's musical education. This is one of the best uses of all for a recording machine, although many parents will buy phonographs—enabling you people at the phonograph shop.

Your music teaching colleagues might like to make records too, as well as the public school music teachers, and the choir director of your church. A small service

charge per record, will cover the expense and you will soon be famous for your generosity. It does not harm the machine to use it, but the manufacturers warn purchasers against moving it around. It is a very delicate instrument, and moving it across the room might cause damage.

Be the first music teacher in your community to own a recording machine and earn a reputation for modern, up-to-date equipment as well as teaching methods. If you take care of the Post-War planning now, you will be well taken care of during that period.

CLARENCE LUCAS, Canadian-born composer, editor, and contributor to *The Express*, now seventy-eight and long a resident of London and the continent, reports that on one of his recent rambles through the devastated English capital he came across an ancient building, evidently a former farmhouse swallowed up in the advance of the city. It was merely one of the 300,000 houses damaged or destroyed by bombs. The windows were blown out and the walls were cracked, but on the walls was an uninjured tablet with the inscription:

Wolfgang Amadeus Mozart
1756-1791
posed here his first symphony
1764

Leopold Mozart took his amazing family to London in 1764 and remained in England for fifteen months. His little eight-year-old virtuoso son, the composer, displayed his phenomenal gifts and received wonderful attention everywhere. King George III, who was interested in music, took it upon himself to examine Mozart's faculty for sight reading. He seated the boy at the keyboard with pieces by Handel, Bach, and Abel and was dumbfounded by the child's proficiency. While in London, Mozart wrote several sonatas for harpsichord, and for violin. His first symphony was performed over and over again as one of the marvels of the age.

No more tragic memorial of the colossal downfall of Germanic civilization could exist than this grim token of the repayment of the cordial and hospitable reception accorded this flower of German artistic creation by a neighboring country, only to be rewarded later with the murder and ruin of thousands of its innocent citizens.

Mr. Lucas reports that the bleak winter just passed is the second he has endured with cheesecloth windows in his home, wrecked by German bombs.



This interesting picture of the pupils of Señora Victoria Durán de Arango, Director of the Commission of Fine Arts of San Salvador, reflects the excellent work of this gifted musician with the children of the Central American Republic. Until she began her labors, children never were given instruction at an early age in her country. In the United States she learned of the methods of Louise Robyn and Bernard Wagness and reports that in the six public recitals she has given, her pupils have advanced in five years so that they play fifth, sixth, and seventh grade music.

FROM TIME TO TIME fiddlers neglect their daily practice chores. A rendezvous with the army, with a strenuous job, with a series of distractions, may prevent practice for days, weeks, even months. The following program of practice has served to unlimber stiff bow arms, loosen fingers, and rebuild a basically sound technique.

It may seem a large order to condense into one hour the fruit of many hours of continuous practice. However, it is advanced here with no reservations. In fact, this program may serve to revitalize the regular practice period of which it seems sometimes that more than eighty per cent is pure waste motion.

The first requirement is concentrated attention. Practice, supplemented by mental visions of the ball game around the corner, or the new party dress of the girl next door, is ineffective. Daydreams must be parked outside of the music room. Critical listening is dependent on continuous attention. No practice period has any merit unless it is exclusively focused on the important element: the work to be done.

The bow arm is naturally clumsy after a period of idleness. A slow eight or sixteen-beat down-bow and up-bow, using the tones of the G major scale, will serve to loosen a few essential muscles. Some variety in practice can be obtained even on these long tones. One variation is concerned with volume control. Four tones are played very softly; four are played at maximum volume. Then, alternately, one tone in a hushed *pianissimo*, the next in a strong *fortissimo*. Then, changes in volume on one tone: beginning softly, *crescendo* to *forte*, fading to *pianissimo*.

These exercises may be varied to other keys, D major, A major, and so on. It is well to avoid minor keys and any additional complications. The important elements in this series of bow exercises include transition, tone, intonation.

A continuous legato bowing should provide effortless transition between the up-bow and down-bow. Any rasping sound or a break of tone at the frog or tip is to be smoothed out by lengthening the bow-sweep providing even thirty-two *leato* beats to the bow. A knowledge of positions and the use of smooth bow-change techniques are assumed. Bowing too near the bridge or on the fingerboard should be carefully checked.

Tonal purity at all degrees of loudness and softness must be provided by the elimination of accessory noises, neighboring strings, glissando and bad position changes. Intonation must be perfect. Such intonation need not be cold. Vibrato is not forbidden. It should, however, be effortless. Attention should be focused on smooth, firm bowing.

The next step is the use of the left hand for some exercises. Arpeggios through a three-octave range on various major keys should be played with the bow stopped and the bow. Once the key is set, the tempo can be the bow. Variations that four sixteenth notes are played to favorites is a swift single sixteenth note series at the frog, and another at the tip. This combines finger control, but is more effective in speed than the exercise with a quick bow at the tip. This combines finger control, but is more effective in speed than the exercise with a quick bow at the tip. This combines finger control, but is more effective in speed than the exercise with a quick bow at the tip.

There is nothing especially exciting about it. The fact is, however, that the very lack of musical and melodic interest will lead to more intense concentration on the particular problems of smooth bowing and efficient fingering which are often obscured in the grand exaltation of following and living in the grand exaltation of following and living with a melodic master piece. This is no cruelty to fiddlers; it is merely an enforced concentration of attention on the technical aspects of violin playing.

we still have some ten minutes of our hour left. For a melodic verification of the effectiveness of our bowing and fingering work, we use the following material. For legato bowing, practice the following:

(Continued on Page 288)



A DIVA REHEARSES

Gladys Swarthout, noted operatic and screen singer, in a characteristic pose, rehearsing with her accompanist, Lester Hodge.

Many months must be spent in practicing breath control, before the voice responds to the will of the singer. There must be absolute control in order to produce shadings of tone, and evenly sustained notes. All too few are the singers who spend enough time in the development of their voices, most singers being much too anxious to tackle a song, long before their voices are ready.

Strong Muscles Needed

A singer needs a good physique. He should rest well, for in order to achieve a climax to a song, there must be plenty of strength behind the voice. Even to control the voice in soft singing, there should be strong muscles to hold the breath. The muscles of the chest and abdomen must be firm, so that the tone may be well supported. The writer has found that gardening, with its constant stooping and bending, is one of the best exercises to strengthen the muscles that support the voice. Not only the chest and abdominal muscles are thus strengthened, but those of the back, shoulders and legs as well.

A singer should not be tired before a performance. He should get proper rest and sleep, and plenty of fresh air. He cannot have control of his voice, if his mind and body are tired.

The voice must be capable of many colors, if he is to do a song really well. This is especially so in modern music, where so often the singer must paint a picture in sound.

In choosing songs, one should be most careful to select those that are suitable for the voice, and that will display its best qualities to advantage. If one is beginning a career, it is perhaps wiser to stick to the

until you are developed to the point where they mean something to you. Above all the music must come from the heart. Until you have lived, you cannot really put over the feeling of the dramatic songs, but by assiduously practicing them, the emotion will be developed to the point where you can understand them.

Possibly one of the reasons for the popularity of the crooner and blues singers, is that their words are always clearly enunciated. It might be well to study the style of these singers, not with the idea of imitating them, but with the thought of incorporating in the better type music whatever is best of their method.

While it is better to sing a simple song than a difficult song badly, at the same time, some of the old favorites, such as the Stephen Foster songs, the old Scottish and Irish songs, and folk songs of many other countries, need a fine singer to interpret them. There is no possibility of hiding mistakes or bad voice production.

One thing necessary to putting over a song, especially one displaying a feeling of sadness or love, is genuine tenderness on the part of the singer. A singer should learn to know and like people. Too many singers look on people in general as their enemies, and never acquire that genuine affection and sympathy so necessary in putting over their songs.

In singing foreign songs, it is well to study the languages carefully. You should become the nationality of your song, so that you almost think in the language in which you sing. To aid in developing the voice, it is well to practice a good deal in foreign languages. For instance, Italian helps to make the voice flexible, and German helps to develop volume and power, while French gives it feeling and dramatic style. All these languages are a great help to singing in English, which is a difficult art.

The voice should be smooth and well under control, as well as evenly developed. It is best in the earlier stages of study to practice softly, increasing the tone as the voice becomes easier to hear, and the lip muscles become firm and strong. Cliches should never be forced, but always come easy with a full, round tone.

While it is desirable to produce as lovely a tone as possible, there are times when a song calls for a decidedly ugly tone, almost nasal in quality, and a good singer will not hesitate to sacrifice beautiful tones in order to achieve this effect. There are many examples of this type of singing in opera and in character songs. The ugly tones, instead of being annoying, in reality show up the beauty of the voice when singing the more refined tones.

There is always the question of how to overcome nervousness. The writer has been asked many times, if one can really overcome it. Some may, but few ever do. In fact, with a certain amount of tension and nervousness, you would not be sensitive enough to be a good singer. This condition, however, should be controlled until it becomes an asset, rather than a hindrance. It is well to try your songs first on a few familiar friends, if possible in a room where there'll be no audience until you are ready to face a large crowd. Try to belong to a music club, or a rehearsal society; the experience gained in these groups is of enormous benefit.

As you face your audience relax; take time to get the feel of it, and look it squarely in the face as if you meant business. Never let those in the audience think you are afraid. Do not sing down to them; if you are singing to a common crowd, sing around like a common crowd.

Be humble and approach your music with reverence. You are not on the platform to display your voice, nor your personality—too often personality is allowed to take the place of sound musicianship and technique. You are not there to receive applause or congratulations, nor yet to astound a gathering with your amazing technique or vocal ability. Your chief purpose is to put over your songs, to make people like them, to help people forget their troubles, to take the tedious out of the lives of those who would like to relieve the monotony of everyday existence, and to do your own little bit in helping make this old world a finer and more beautiful place to live in, at the same time trying to give a glimpse of a better world beyond. If you do this, even in a small way, you will have more than justified your claim to being a fine singer.

Putting Over a Song

by Clara Barrett

THERE ARE MANY PEOPLE who have beautiful voices; there are many who sing with correct technique and fine tone; but there are few who can really put over a song. That is, there are few who can sing a song so that it leaves absolutely no doubt in the minds of the listeners, as to its meaning and the feeling it is supposed to express.

If people say your voice is good, that is a great compliment; if they say you sing well, that is better still; but if they say, "That was a lovely song; it did things to us; it really made us feel," that is the best of all. For you have truly put over your song and made it live.

Like anyone else in business, a singer is a salesman. It is his duty to make people like songs, and especially so when they are those written by living composers, whose songs can become known only through fine interpretation by capable artists. If you can make an interpretation by capable artists to an audience that only likes what it knows, then indeed you have done a fine piece of work. Without great singers, fine new songs would never become known, and old favorites would die. So you can readily see what a responsibility rests on the performer.

If a violinist wishes to play a fine composition, he first of all procures a good violin. In like manner one who would perform a song well, must make sure he has a fine voice. Now, there are not many who have as good as they will, just as violinists, or players of other instruments, must then respond to their wills.

better known classics, as these are beautiful in themselves, and depend for the most part on melodic line and musical expression, rather than on tone shading or individual interpretation. Also, these songs aid in developing the beauty of the voice, and they are so fine that even bad singing cannot entirely ruin them.

Study the songs well; learn as much as possible about the composer, and the circumstances under which the songs were written. Analyze the song, paying especial attention to words, time, rhythm, notes, expression signs, phrasing, and anything else that will help in good interpretation. Learn the sound of the accompaniment and practice with your accompanist so that the piece will be more of a duet for piano and voice.

Let the Song "Ripen"

It is a good plan to keep a song a few months before presenting it to the public, learning it so thoroughly that it actually becomes part of you. No one can really put over a song he does not know well. Proper tone values should be given for each word, and the voice so well supported on the breath and so correctly placed that every note, and every word from the loudest fortissimo to the softest pianissimo can be heard in every part of the auditorium.

Choose songs to suit your emotional capacity. Never sing songs you do not feel or understand; keep them

VOICE

How to Spell in Writing Music

by Arthur E. Heacox

Mr. Heacox has provided us with the following autobiographical notes which we print in full of our customary introduction. "As a pioneer boy on a western farm I received my first music lessons as a reward upon my exam. school teacher, Mr. A. A. Brown, an A.B. from Bowdoin College. I was hungry for a wider horizon in music. Getting hold of a list of music publications I sent a subscription for *The Composer*, which I had never seen. It came to our country post office. I was delighted, and dearest its contents. Among its advertisements was a small picture of Warner Hall, the beautiful (then new) building of Oberlin Conservatory of Music. From that day, with a boy's keen hunger for a music education, I saved the hope that I might study in Oberlin. In due time, after teaching country school, teaching singing schools (this popular, and keeping an eye constantly on my goal), I reached Oberlin with a small trunk, my piano, and my 'high wheel' bicycle in 1887, a beautiful boy, a tall stranger. I have always said that I had given me the 'lucky strike.' I studied in Oberlin Conservatory and College six years, and taught there forty-two years, except the years of leave for study in Europe.

"The second book I wrote, one on *For Training*, was accepted in a personal letter from Theodore Prester, that friend to thousands struggling students. I met him later at M.T.A. meetings and came to admire him personally, as did all who knew him. I have been led to write these intimate lives as a tribute to Theodore Prester and Tim Ernst, whose help when a fellow needed a friend has never been forgotten."—Ernest's Note.

DO YOU KNOW when a chord makes sense and when it does not? Have you sometimes wondered why a composer writes a chord, say, G-sharp B D F in one place and in another writes the same sound A-flat B D F? If you already know the way of such spellings, this little article is not for you. But I send it.

Due to many a music student in his early theory lessons, and to many a young composer this matter of spelling is not only puzzling but annoying. There is a way to write even a chromatic scale. And the function (meaning) of a chord is determined by what it does, the sense it makes in the musical sentence. Mere sound is not enough; its place in the key is determined by its spelling. To make sense to the musician, both its sound and its spelling are important. It must make sense in the musical sentence.

Compare this problem with an obvious parallel in the choice and spelling of words in our language. You are teaching a young foreigner to use English. He writes for you, "I give the man credit for his garden." You correct him, "No, you should write seed, a e d." "But why," he replies, "it sounds the same, why can't I spell it e e d e e?" You must admit that it sounds the same, but you explain that as he wrote it in that sentence it does not make sense. For the same reason in writing music the use of an A-flat in place of a G-sharp, though the sound is the same on the piano, may be bad spelling, may not make sense.

The theorist who explains the reason for this or that spelling admits that great composers have carelessly or unwittingly mis-spelled chords, have even used two or more spellings in the same composition, but such instances do not invalidate the good general rules.

Now to our problem. What are the pitfalls in music spelling? What chords confuse the beginner, sometimes even a gifted young composer? Rarely the triads—(the three-tone chords)—unless one tries to alter a chord for the sake of harmonic color. We shall consider a case of this kind presently. But the four-tone chords which require a sharp or flat not in the signature, especially the diminished seventh chords: chords used for modulation, and chromatic passages—all these demand intelligent attention.

The simplest approach to the subject of spelling is



ARTHUR E. HEACOX

to study it under two heads: 1. spelling chord tones, 2. spelling non-chord tones.

Spelling Chord Tones

In simple music requiring no sharps or flats except those in the signature, there is rarely any problem in spelling unless you wish to alter the harmonic color of a triad for variety. In such a case, if you depend solely on the sound, you may easily make a slip in your spelling. Here is an example from a very good song. The composer, an excellent singer, was either careless or uncertain of his spelling; see Ex. 1 (a).

Ex. 1



To the musician it is clear that the composer should have written the correct spelling shown in (b). True, (a) and (b) sound the same, but the latter—(b), the known major triad on the lowered sixth of the key of E-flat—might well be used. The B-natural makes no sense in this piece. If in doubt, or skeptical on this point, try the musician's test: If the root of a triad is lowered its three members can be written on three successive lines or three successive spaces. The spelling at (a) does not meet this test. It is ambiguous. If you move the tone, the spelling is changed. We give it merely F-sharp the result is still more meaningless in the key, although the sound is the same.

Our next problem is less simple because the chord—the diminished seventh—may be spelled in so many ways yet sound the same on the piano. Take for example the chord G-sharp B D F, see Ex. 3 (a).

Ex. 3



In this four-tone chord notice that the four notes are equally spaced, each a minor third (three half-steps) from its neighbor and that the notes are written on successive lines. When so written you may be sure that the root is the bottom note, in this case G-sharp. Stick to this spelling and the notes may be arranged at will in any order desired and any note at the bottom. The identity of the chord remains fixed, its notes are found in the scale of A-minor. Its root is the seventh degree of the scale (called leading tone) a half-step, or minor second, below the keynote. It is the diminished seventh chord of the key of A-minor.

Before we leave this chord notice particularly that to spell it correctly and identify its key, you must know its root and reckon its three minor thirds from this root.

Now let us next examine Ex. 3 (b). Play it. You are striking the same notes as before. It certainly sounds the same but its meaning is changed. It is not now "at home" in A-minor. Place the A-flat at the top and you identify the root as B. The chord now means "at home" in the key of C-minor. The A-flat now makes sense where a G-sharp would be incorrect spelling. Test the two forms of the chord at (c) and (d) by finding the root and the keynote. If you do this you are ready for the next problem; see Ex. 3.

Ex. 3



Ex. 3 shows us that there are but three different sounding diminished seventh chords on the piano keyboard. When you reach the fourth chord (a) it is the same as (a), and similarly every fourth chord as you ascend the chromatic scale is but a repetition, see (b)-(b), (c)-(c). Furthermore each of these chords may be enharmonically written as is shown with chord (a) in Ex. 4, see above, without using any double sharps or double flats. Thus Ex. 4 can be spelled so as to be at home in four different keys, and (c) can be located in one more minor key, fifteen in all. The chord is used almost in major keys but that is another story best omitted here.

As stated in the beginning of this article, the function (meaning) of a chord is determined by what it does. For example, if it is to be understood as a member of the chord-family of a minor, both its spelling and behavior should identify it as such.

But in modulation from one key to another a chord is often used in a dual relationship, reached quite naturally in the first key but left as a member of the second key. In such a case, if spelled correctly in the first key it is not considered necessary to re-spell it in the second. In other words, for the sake of simplicity two examples of one correct spelling is enough.

Two examples of this kind are given in Ex. 4. At (a) the diminished seventh chord in A-minor behaves like a raised fourth in degree of the key of B-minor (E-sharp the latter key). It leads beautifully into a cadence in intended to indicate its relation to the chord at (a). The sharp note E-sharp is not necessary, we give it merely meaning. The F-natural has become in its new textbook, simply omit them if you understand the how they apply the "bare bones" of what a good musician might easily expand into something artistic.

Ex. 4



In Ex. 4 (b) we have a dominant seventh chord in the key of C-major, with its seventh, F, the lowest (expected) resolution, the F (Continued on Page 300)

PERHAPS WILLIAM COWPER in "The Task" was preaching a sermon to organists when he wrote, "Variety's the very spice of life." There is no reason why organ playing should not be the most interesting and enterprising thing in the world, but organists go about it in a sort of sacrosanct and stereotyped fashion so that it is dull both to them and to those who hear them. Organ playing becomes a duty, an empty ritual, and the organist reports at the console very much as some workmen report to a machine.

One of the shortcomings in organ playing is the fact that while the student of the piano normally expects to have as large a repertory of new pieces as possible, the organist is likely to have a heap of dog-eared ones from which he hurriedly pulls out some composition at the last moment to play through for a bored congregation. The remedy for this is to be constantly on the lookout for new and effective compositions. The organist should see that he is constantly adding new compositions which are a joy to play and to play well. If you do not take a vital interest in a composition, how can you expect others to be interested in it?

How often is the organist who presides at his instrument Sunday after Sunday inclined to feel that his share in the church service and his faithfulness are not fully appreciated? The very regularity of his playing for the same responses, the prelude, the offertory, and the postlude, may cause the congregation to feel that his work has become an almost mechanical, even humdrum, set of motions.

Keep Out of Musical Ruts

In order to keep his playing vital and interesting, an organist will need to ward off such feelings with a set of compensating circumstances. He should ask himself if he has constantly been on the alert to experiment with his instrument and see if there might not be some combination steps than these which he has been in the habit of using. How many times a year has he performed the same voluntary? (An organist of several years' experience should not be forced to play the same voluntary more than twice in the course of the year.) Does he make it a practice to peruse the columns of organist journals to see what other organists are playing? Does he visit other churches whenever he has an opportunity of hearing organ music?

One of the best ways to assure oneself of being flexible in the matter of selecting stop combinations is refusing to write the registration in voluntaries. The next time the same voluntary is played one may not recall just which combinations were used the preceding time. So much the better! Possibly a still more effective set of combinations will result upon subsequent readings. Similarly the writer believes that it is better for the organ student not to write the suggested combinations of his teacher to the minutest detail, as that set of combinations is almost meaningless and thoroughly impractical when applied to any organ other than the one on which he takes his lessons. Then too, experimenting on a different organ and endeavoring to determine combinations which are most effective on that organ without flinching disregard of the printed registration can well be the goal of any organist. The voluntaries should be written at all times to be developed by the aspiring young organist.

The writer knew of one organist who would deliberately change one of his set-up combinations occasionally, either by adding another stop not too rarely different from the original combination or by omitting one. Such a scheme tends to keep the organist open-minded to the possibilities of his organ and no one will bring the accusation that "all his playing sounds the same."

Necessity for Regular Practice

Although the organist often approaches the new season with the intent of not using repeating voluntaries, a good resolution will probably result in naught unless he will make it a point to keep a record of the numbers played, with their dates of performance. Being systematic in cataloguing voluntaries alphabetically in a card index can do much to keep the enthusiasm for learning new voluntaries and old-fashioned numbers. If the church prints weekly bulletins the organist should welcome the opportunity of listing his numbers, for if he adheres to the rule of never making last-minute changes, systematic organ practice cannot but result.

The writer does not mean to imply that mere quan-

tity of material is the end-all and he does not wish to convey the impression that many cheap voluntaries are preferable to fewer good ones. The discriminating organist will make it a point to concentrate his attention and work on the better type of voluntaries (this can include slow movements of Mendelssohn, Gounod and Merkel sonatas, as well as from Widor and Vierne symphonies) and, if needs be, build from these a standard for which he will need offer no apologies either to his musical sense or to any of his hearers. Few voluntaries will require practice, but how much more satisfying the practice period will be if the better class of organ music is the order of the day!

The organist who sets aside a certain time for practicing each week does himself as well as the congregation, a real favor. Although the matter of finding opportunity for practice in the winter months is a real problem, even two hours of practice spent on Sunday afternoons can often spell the difference between an alert organist or a mediocre one.

Keep Ahead of the Times

A notorious fault of organists in general is that they are inclined not to keep ahead of the times. It may be that their many hours practicing Bach may lead them to believe that there is little beyond the middle eighteenth century that is worthy of recognition. The organist of the serious type should be particularly averse to an organist's journal and notice what the organists of today are including on their recital programs; he will also wish to peruse the write-ups of current organ competitions as reviewed by competent critics. The habit of reading such accounts is helpful to the progressive organist, but in the last analysis it is the actual hearing of good organ music, and particularly the voluntaries, that is the most convincing method for determining just what you as an organist think worth while for your repertoire and suitable to your church services. Most publishing companies are accommodating about sending music "on approval." This service is particularly valuable to the young organist who wishes to build a library of good organ music.

Your publisher or your dealer will be glad to show you new and interesting works. The average business and professional man takes pride in keeping up his equipment. Many organists, however, rarely add more than a few new works a year. This error of course provides new organ pieces as well as transcriptions and the organist should carefully peruse these for suggestions for voluntaries and recital numbers.

Finally, the organist who is eager to review his knowledge of orchestration can benefit himself greatly by transcribing a slow movement of a symphony from full score. Although such work takes considerable time, it is fascinating to the real student. After the work is

ORGAN

Variety Is the Spice of Organ Playing

by Irving D. Bartley, F. A. C. O.

Head of the Music Department
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completed it is well to have it corroborated by hearing a recording of it by some reputable symphony orchestra. What a glow of satisfaction one feels when he can play the finished product in church as a voluntary with the organist's name suffixed to that of Haydn, Mendelssohn, or Franck!

It must not be forgotten that a sense of the orchestral should pervade an organist's playing—despite the fact that the strings are the foundation of the orchestra and the Diapason that of the organ. Good organ playing should be scored in such a way as to suggest the orchestra if the organist has this background of musical training to his credit. The transcribing from orchestra to organ therefore cannot but broaden one's horizon.

A Committee for Compliments

It is unfortunate that so few parishioners take the trouble to inform the organist that the music was enjoyable—if such is the case—but the organist need not feel that he is not appreciated merely because of this oversight. If he wishes to progress, at least he will satisfy himself and the discriminating members of the congregation, even if they do not express this appreciation repeatedly.

It would be commendable if a secretly appointed committee would see that each Sunday someone from the congregation told the organist that the music was enjoyable, if of course the compliment was warranted. The result of such committee action would keep the organist on his toes and would prove a stimulus from week to week. But since there is usually no such "committee," an organist must derive his satisfaction from the knowledge that he has striven for artistic effects. He will have pride in a job well done. The true musician cannot afford to slip; if he does not advance he will regress.

Publius Syrus was certainly right thirty years before the birth of Christ when he wrote in his "Sententiae": "No pleasure lasts long unless there is variety to it."

Early Habits by Esther Dixon

JUST HOW to teach a young student to play a whole piece through without a single stop is a problem. Some might say, just practice it enough and he can play it perfectly; but such is not always the case. The child might be able to play it with perfect ease at home, yet when he tries to play it before an audience or for his teacher, some little hesitation or "hiccups" appear.

One remedy is to start the measure, line, or whole piece over when a mistake is made; but this habit might grow on one. For instance, in playing the organ for a church service one cannot stop and play over a measure when a mistake is made.

Sometimes fear of the consequences causes stumbling. A little praise helps. The old saying is "praise to a child is as water to a thirsty plank."

"Eyes to See"

by Elizabeth A. H. Green

THE PROBLEM of teaching any child to read, whether it be language or music, is a problem which should be approached with real understanding and intelligence on the part of the teacher.

In the modern school this phase of academic instruction has been given almost an infinite amount of study by up-to-date educators and much of the recent outstanding research in the field of education has dealt with the teaching of this basic skill.

The modern educator-teacher approaches reading by making it functional for the child. Instead of an isolated alphabet which must first be mastered, followed by the grouping of these letters into small two- and three-letter words or syllables and finally into short phrases and sentences, the modern trend is to start with the little sentences *it's repeated*. Instead of the old-fashioned reader, the child sees the modern work-book wherein he finds fascinating pictures. The little sentences underneath tell him to "mark an X" on the chair, or the bird, or the tree in the picture, or maybe to color some item red or blue. His reading lesson becomes functional because he must make some definite reaction to what he reads, and reading is necessary to find out what to do. He responds with some action set on his part to what he has read in his little book.

Since this functionalization of reading is of paramount importance in the modern classroom it is interesting to realize that music reading has always been of a so-called functional character. Perhaps this is one reason why the pre-school child has learned, in many cases, to read music readily long before learning language reading. Each note of the music requires that the child do something about it! So, in teaching music reading, we are in definite accord with the underlying principle of the modern classroom teaching of reading.

Benefit From Research

However, there is much that we, as music teachers, can learn from the research which has been done acoustically, and there is a definite need for that trend away from the old, formalized teaching of music reading. This business of counting 1-2-3-4 for every four-beat measure is an antiquated tool (for the beginner in music) that music educators are gradually replacing with the newer beat-by-beat method. There is much to be said for this in the string music field where the many reading problems are also accompanied by all the dual-controls the student must set up when he has a violin in one hand and a bow in the other, each to be manipulated after its own fashion.

In the first grade, the academic teacher has to find out if a child is ready to learn to read. The teacher gives little "reading readiness" tests which show whether the child's powers of observation are developed to the necessary degree, whether his eyes and mind can take in intelligently the details of a given picture, and whether the child can follow directions.

In music, what is our key to reading readiness? (We speak of stringed instrument music from here on.) Since most school music classes do not accept children who have not already had a year or two in

school (and have therefore begun to learn to read the language) we need not concern ourselves with the same type of reading readiness that the first-grade teacher may seek. Therefore, it would seem that our reading readiness cue, for stringed instruments, would be an affirmative answer to this question: "Can the student handle the instrument correctly, with some fluency as regards bowing, finger-placing, tone and intonation?" In other words, can he play correctly and accurately some little tunes which he has learned by ear or by rote, keeping his hands in acceptable position on the instrument; his tone and intonation being such that his audience does not quail during his rendition? If the answer is in the affirmative, then it is probably quite safe for the teacher to begin the teaching of note-reading.

The Correct Beginning

If, on the other hand, the teacher begins to teach music reading before this point of progress has been reached, musically, and mechanically, then the instructor will be struggling with the student's poor



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position most of the year, and generally will lose more students than he can afford to lose in the course of the year's work.

Let us suppose now that our class is ready to start to read. How do we begin? With this note "A" or this note "D" on the staff?

Ah, no! That is yet a simpler step. We have first to get the child to use his eyes away from the instrument. During his first lessons his eyes watch his bow and his fingers. Later, as his skills begin to grow,

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

we as teachers, have to persuade him to use his eyes elsewhere. With many children, if we immediately introduce the staff and notes, they will not want to put their eyes on the music because they are not familiar with the notes and they do not wish to struggle with all these unfamiliar symbols. Therefore we first get the eyes to working away from the instrument, by the use of some such device as this:

Suppose we wish to teach the little tune *Twinkle, Twinkle, Little Star*. We write on the blackboard not a staff but these simple letters and numbers of which the child already knows the significance:

D D A A 1 1 A
D
3 3 2 2 1 1 D

He interprets these by playing on his instrument as follows: open D, open D, open A, open A, one finger on A, one finger on A, open A. By placing a line underneath the last A in the first row of letters, we teach the child to hold that note longer than the others. In the second row of letters we place the D above the fingering 3 to show that that finger goes on the D string. If the D were on the same line or level as the fingering, the child would interpret it as an open D to be played.

A goodly number of times may be taught this way. The children will learn to "read" in this manner and they are learning the first reading step, that is, the use of the instrument while the eyes are not watching it but are looking at symbols to be interpreted. The children are now taught to "read" without the superimposition of a lot of unfamiliar symbols (that is, the lines, spaces and notes).

When facility is gained in this manner of reading, then we may proceed to the staff and its musical message. By "facility" we mean that the bow and fingers work well on the instrument while the eyes are definitely occupied with the numbers and letters on the board.

The teaching of the notes on the staff is a fairly standardized procedure starting with the open strings and progressing through the fingerings for each string. Therefore it is not necessary to take space here to discuss this phase of teaching with the exception of the following observation.

The Notes on the Staff

When teaching very young children to read, we have actually to teach them to see the five lines of the staff and the spaces between, for the very young child will not see the difference between a note written in a space and one with a line running through it. Using staves with wider spaces between lines is a standard procedure for these younger children. Have the child pick out notes with the line running through the note as distinguished from those written between two lines. He will soon learn to make the distinction, and a child thus taught to use his eyes will pass a reading readiness test academically with less trouble than the child whose powers of observation have not been carefully aided to grow.

Now, we come to the other phase of reading music, notes, that is, the counting of time, the "when" to play these notes.

Most beginning books start out with the teaching four. Next the half note, "one, two, two, two, two, one." So far so good. But at this point our fear-bait measure, and one, two, three for the three-beat measure, becomes obsolete. There is instead a beat so sufficient unto itself.

Let us suppose we have a measure like this:

Ex. 1
♩ ♪ ♪ ♪ ♪

We do not require under the newer method that the student count "one, two, (Continued on Page 388)"



WILLIAM SCHUMAN



WILLIAM D. REVELLI



EDWIN FRANKO GOLDMAN

The Challenge of the High School and College Band To the American Composer

A Panel Discussion

by William D. Revelli

Members of the Panel Include Dr. Edwin Franko Goldman,
William Schuman, Morton Gould, and William D. Revelli (Chairman)

The following transcription is from a panel discussion presented at a session of the Seventh Annual Band and Orchestra Clinic, held recently at the University of Michigan.

This particular panel is very direct and to the point. Mr. Kenneth Boyce, President of the Michigan School Band and Orchestra Association, immediately had appointed a committee which was to study the recommendations. Within a few days after its appointment, the committee had initiated action and procedures for the commissioning of compositions for Michigan School Bands by two prominent American composers.

Undoubtedly many other states will seek the commissioning of band works by professional American composers. This movement, with proper organization and encouragement, can well be the most important step that has ever been taken for the true development of our bands. —Eaton's Note.

LADIES AND GENTLEMEN: In order to have our discussion function effectively, I have submitted several questions to the jurors. I wish to address the first to Dr. Goldman:

Is the symphonic band an important musical development? Is it an artistic medium of expression in itself or is it merely an offshoot from the symphony orchestra attempting to equal the tonal interest of that group?

Dr. Goldman: The band is a very important medium for the expression of music; the great fault I find with it is that it is not taken seriously enough. I see no reason why it should be called "symphonic" band, however, any more than we should call an orchestra a "symphony" orchestra. They do not play only symphonies, so why give them such a name? We have military bands and the concert band. When the concert band was organized in Germany many years ago it was distinctly a concert band, in spite of the military uniform. The Gilmore Band was a concert band just as was the Sousa Band.

These are those who would like to make an orchestra out of the band, but I don't agree with them; we don't want the band to sound like an orchestra; we don't want to imitate the orchestra, we want the band to be different from the orchestra. I will not admit that the concert band is inferior to the orchestra. I believe it is as important a medium of music as the orchestra, and I do feel, too, that we do not take our band seriously enough. Practically every professional orchestra is under the direction of a noted musician. The band has been resorting to circus tricks instead of to music.

Another reason why the band has become so deenerate is because of the poor arrangements. We do not want stereotyped arrangements where the symphonic movement, the overture, and the march all sound alike. We should have a repertoire of our own and until we get composers writing for bands we will never be given the artistic recognition we desire. We should have transcriptions but they should be worth while and well-made and adaptable for the band.

Much of Bach's music was written for the organ originally and not for an orchestra. If this music is appropriate for orchestral transcription, why is it inappropriate for bands? The band approximates the organ more nearly than does the orchestra. Many of Handel's compositions and Lully's Hungarian Rhapsodies were written for the piano and were better adapted to bands than to orchestras.

I repeat, we must have a repertoire of our own, written primarily by our American composers who have contributed so much in the past few years. We must get behind them. Their compositions are interesting and even the very worst of them have been worth while.

Mr. Revelli: To summarize Dr. Goldman's comments, the band, in order to become an important musical development, must first have leadership and next, a repertoire.

Member of the audience: It appears to me that the people who have to do with the band feel that they are interlopers, that they have no tradition behind them.

Dr. Goldman: We have some tradition behind us. Beethoven, Wagner, Grieg, Mendelssohn, Berlioz, Bruckner, and many of the French composers did write a few compositions for the band. Wagner and Verdi approved having their music played by bands. I had an arrangement of Ravel's Bolero which he approved having our band play and broadcast. There are many other composers who have written music for the band.

Mr. Revelli: Can you give me examples of such composers? How many in the audience can name such composers.

(The names of approximately twenty composers were mentioned.)

Mr. Revelli: Is it not a fact that we have more composers writing for the school band than for orchestra? Mr. Schuman: I would like to say something about the whole position of the American composer in his relation to the band field. The composer's problem is purely an economic one. I was only commissioned to write one piece for the band and I could not write more because I had to choose a more remunerative field.



Music and Study

I agree with what Dr. Goldman said, that the band is an important medium of musical expression. There are certain ideas that require certain media for their expression. Pageantry, for example, which is the essential appeal of a band, is calculated to move mass audience emotion as a string quartet would not.

Instrumentation presents another problem which is determined economically. I should like very much in my next work to have forty or sixty brass and woodwind instruments in with one hundred string instruments so that I could get certain effects into my composition. But I must be able to afford it.

The composer should do more than meet the school band situation half way. I am going to write more band works. On the other hand, I feel that the school

musician is not very well versed in what is happening in music since the turn of the twentieth century. I think he does not even know the modern music that has been recorded. I do not believe he is a progressive musician.

Our problem is to interest the composers who are our best composers (because they are the only ones we have) and have them to work with us. Mr. Gould has written many works for the band but he is an exception.

Mr. Revell: The point that I hoped would be emphasized when I asked members of the audience to name composers writing for the band has been well taken by Mr. Schumann.

Dr. Goldman: We want and deserve the recognition of the leading composers of the world.

The report of this important clinic will be continued in the next issue of THIS REVIEW.

A Memorable Anniversary

DR. SIDNEY HOMER, the composer, and Mme. Louise Homer, former contralto star of the Metropolitan Opera Company, celebrated their Golden Wedding Anniversary in Winter Park, Florida, on Tuesday evening, January 8, when they received over three hundred and fifty guests at a reception at the home of Dr. Hamilton Holt, president of Rollins College.

Highlights of the evening included the singing, by a chorus of Rollins students of original songs written for the occasion by composers Samuel Barber and Gian Carlo Menotti, and the reading of many messages of

a number of Dr. Homer's compositions were performed by faculty artists at the Rollins Conservatory of Music, and several of his songs were sung by a chorus of Rollins students.

Dr. Homer's Sonata in G minor for piano and viola, and the premier performance of an unpublished manuscript, *Andante*, were presented by Alphonse Carlo, violinist, and Katherine Carlo, pianist. Helen Moore, concert pianist, performed a group of piano compositions which included *Afternoon Glow* from the suite "Lake George," three short pieces from "Early Impressions," *Impromptu*, and *Original theme and variations*.



Dr. Sidney Homer, Mme. Louise Homer, and Dr. Hamilton Holt
At the Fifth Wedding Anniversary of Sidney and Louise Homer

congratulations from famous friends of the honored couple. As a memento of her fiftieth anniversary, the reception committee presented Mme. Homer with two French antique decanters.

Rollins College paid tribute to the famous musicians on Wednesday evening, January 10, with an Evening of Music in the college's Annie Russell Theater when

Announcement was made by President Holt that friends have contributed \$300 toward a scholarship for special study with Mme. Homer, to be awarded to a student in the Rollins Conservatory of Music.

The climax of the evening came when Mme. Homer thrilled her audience with reminiscences of memorable incidents in her brilliant career.

"Putting the Words Over"

by Erud C. Tubbs

You Cannot Expect to "Put the Thought Over,"

Unless You "Put the Words Over"

A DISTINCT ENUNCIATION of words and a mental quality of tone must exist together in the act of good singing. Singers must be taught to do justice to words and music at the same time. This can be accomplished only after the singer is taught the correct sound of each vowel and the different positions and shaping which take place with the proper degree of tension or relaxation necessary to form the vowels.

I have found that teaching vowels and consonants as a thing apart from words has been of great help to pupils just beginning to study. The method of teaching vowels as A, E, I, O, U, and not analyzing them in any way, is going the long way towards attaining good diction. Changing the vowels about and using them as E, A, I, O, U, beginning with the E which is the closest of the vowels, and going even farther by teaching them as vowel tones, E, A, Ah, O, Ooh, leaving the I and U until later, gives the student a better mental picture of the positions which take place in the forming of the vowel tones. The tongue, lips, and jaw are the most active agents in articulating and vocalizing. Thinking a vowel or vowel tone should put the larynx, tongue, and palate in the right relation to each other. If the tongue has been first rendered pliable enough to respond instantly to the thought, this will be possible. A distinct enunciation depends entirely on the pliable action of the tongue, lips, and jaw, especially the tongue. There should be no stiffness or rigidity in performing the exercises given here.

VOWELS

E. Tongue flat in mouth, tip of tongue lightly pressed against lower front teeth, just below the top of teeth.

A. Tip of tongue is dropped slightly downward—still against lower front teeth.

Ah. Teeth well separated—evenly depressed tongue—tip just below lower front teeth.

O. Tongue should be well depressed backwards—teeth still well separated. Roundness of mouth should be internal, not external, with tip of tongue dropped still lower than for Ah. The sound should come from the back of the throat. A bad habit and common fault in forming this vowel is to project the lips externally like the shape of the letter O. This causes unnecessary muscular effort at the lips and produces an incorrect tone.

Ooh. Lips evenly approximated with the base of the tongue depressed slightly more than for O, and with mouth below the front teeth.

Thus singing E, A, Ah, O, Ooh on one tone or on a three-note scale, the adjustments are confidently made by the lowering of the tip of the tongue in depression of the tongue and the gradual backward movement of the tongue. With these gradual adjustments the mental picture is made clearer to the singer. Singing the A first, bringing the tip of the tongue down against the lower front teeth, then making the E adjustment of raising the tip of the tongue tongue adjustment for the teeth, and another consonant.

After the vowel tones can be said or sung clearly and are well enunciated with a clear mental picture of the necessary adjustments, then the F and U vowels should be used. I is a combination of Ah-E, and U is a combination of E-Ooh.

In acquiring the perfect sounds of the vowels and distinct articulation, the organs in the correct way for necessary flexibility for enunciating beautifully every other language as well as in English. The same French, Italian, and German. Variations in accent and with the ability to listen and hear.

(Continued on Page 288)

"FORWARD MARCH WITH MUSIC"

MANY LEGENDS have gathered around the glamorous figure of Paganini. Some of them are fantastic, others are at least credible. For instance, it was said that he was never heard to practice; therefore, his contemporaries claimed, he must have had a system of silent practice which enabled him to retain his phenomenal technique without putting bow to string. Whether or not Paganini had such a system is, at this late date, rather immaterial; what is of interest to the modern violinist is the fact that certain types of mute practice, carefully applied, have really immense value, in that they enable him to cut down by at least one-half the time usually spent in mastering left-hand difficulties.

In the early years of this century, Goby Eberhardt, a well-known German pedagogue, published a book entitled, with true Teutonic brevity, "My System for Practicing the Violin and Piano, based on Psycho-physiological Principles." In it he described a system of mute practice which he claimed would produce remarkable results, and which, he said, was based on a study of Paganini's life and writings. Happening on this book a few years ago, the present writer found it to contain some interesting and provocative ideas, though, to him, the system seemed to include two unsound technical premises and also seemed not to be developed as thoroughly as the basic idea deserved. However, he was convinced that mute practice had something worthy of the attention of serious violinists and resolved to see where experimentation would lead. The following paragraphs present an outline of the principles evolved.

The essentials of mute practice can be most easily learned in the Fundamental Exercises given below. Indeed, until the player has mastered them he should not attempt to apply the system to more advanced technique.



As all five exercises should be practiced in the same way, Example 1A may be used as a pattern. The method is as follows: Place the fingers on the four notes of the exercise, using the bow to ensure exact intonation, after which relax the fingers so that they rest on the string only by their own weight. Then grip the E strongly and instantaneously with the first finger, the other fingers remaining relaxed on the string. While holding the note, the player must be clearly aware, in his inner ear, of its exact sound; that is, he must be conscious of its exact pitch, even though he is not playing it with the bow. Hold the note silently for about a second, then relax completely and instantaneously—but without lifting the finger from the string. Keep all fingers relaxed for a moment or so, then with the second finger grip the F sharply strongly, "hear" it, hold it for a second, and so on. Continue in this manner with the third finger, and then the fourth. Then use various other arpeggios, such as 1, 3, 2, 4; 1, 4, 2, 3; 1, 4, 2, 4; 3, 4, 2, 4, and so on. These five basic exercises should be practiced on all four strings, in different positions, and with many different combinations of intervals.

Mental Hearing

Considerable will-power and concentration of mind are necessary to obtain an instantaneously intense pressure of the finger without allowing it to drop on the string, and even more concentration is required to achieve an equally instantaneous relaxation without lifting the finger. However, as technique is very

Mute Practice



HAROLD BERKLEY

by Harold Berkley

largely a combination of will-power and mental ability, the development of these qualities cannot but benefit every department of the player's technique.

Several days practice may be necessary before instant relaxation can be achieved in the third and fourth fingers. When, however, it can be done, the player should omit the moment of total relaxation between the notes, and allow the grip to pass from one finger to the next as if he were playing legato. In doing this, he must make very sure he is not losing the quick relaxation of each finger as he grips the following note.

It is essential that the player hear mentally the true pitch of the note he is stopping at the moment. By doing so, he associates the action and shape of the finger with the sound of the note, he subconsciously employs a more alert finger pressure, and lays a necessary foundation for a further development of the principles of mute practice.

At the first sign of fatigue or tension—and it may appear very soon during the first few days—the player should relax completely. Dropping his left hand to his side, he should shake it gently and loosely until it feels rested.

The benefit of these exercises may not be

VIOLIN

Edited by Harold Berkley

immediately apparent, but the violinist who perseveres with them will soon find that five to ten minutes devoted to them each day will develop the strength and suppleness of his fingers more quickly than twenty minutes of ordinary practice.

So far we have been discussing the Fundamental Exercises, whose chief purpose is the development of a strong and elastic finger grip. The application of the principle to the mastering of technical difficulties is easy, for the method of practice is the same. Take, for example, the following passage from the 7th Study of Dost, Op. 35:



The four bracketed notes should be tested for intonation and then practiced as if they were one of the fundamental exercises. In this case it would also be well to practice them as double-stops—the second and third fingers together, then the first and fourth. When this is being done, each pair of notes should be held for about four seconds, as it requires much more concentration of mind to keep two fingers relaxed while the other two are gripping than it does when only one is in action. After a very few minutes of this kind of practice, the player is likely to find that he can play the passage with complete ease and accuracy.

Space is available for but one more example in this category, so we will examine a passage that many violinists find extremely difficult to master—the opening of the 6th Caprice of Paganini.

Ex. 3



The fingers should be placed on the notes in the following manner,

Ex. 4



tested carefully for intonation, and held for a few moments to accustom the hand to its extended position. Each finger should then be gripped firmly while the others merely rest on the strings, the player hearing mentally the sound of each note as he grips it. Care must be taken that the fourth finger does not touch the A string. This is an exciting passage, and frequent periods of relaxation will probably be necessary; but if it is practiced in this way a few minutes daily for three days, it will almost certainly be mastered—and will remain mastered for a long time.

Awkward chords can be quickly learned by the same method of practice: it is simply a question of training the hand and the fingers to take instantaneously the correct shape and position. In chord practice, however, the fingers should grip not only each separate note, but also in pairs and with all three or four simultaneously. This is the case in the cadenza of the 4th Concerto of Vieuxtemps, is frequently found to be troublesome, but it can be easily mastered by mute practice.


Ex. 5



Before the shift is practiced at all, the hand must be so trained that the three fingers can move on the right notes simultaneously. (Continued on Page 260)

How Finger It?

Q. Will you please tell me how to finger the repeated notes in the right hand in the following excerpt from George Gershwin's *An American in Paris*? I have tried alternating the fingers 4&5&4, etc., also striking each note with the fifth finger, but neither seems to work satisfactorily. Releasing the right hand lower quarter note while striking the repeated notes would simplify the execution somewhat, but this seems to spoil the effect. What do you suggest? The tempo is quite rapid—M. V.



A. Either fingering you have suggested is possible, but I believe that you can get a cleaner and faster articulation by using just the fifth finger for each note. Or for added strength and brilliance, you might even use the fourth and fifth fingers simultaneously.

There is scarcely ever any one fingering which is right for everybody. Each performer must choose the one which fits his hand the best. If you feel that you must alternate fingers, use the 5&4&4 that you suggested. Or try 5&4&4, 5&4&4. In any case, I agree with you that the lower quarter notes should not be released even if the demand is used.

What Is Its Title?

Q. Enclosed are the opening measures of an étude from Selected Czerny Studies (book three) published by Theodore Presser & Co. I would like to know the title and use number of this beautiful study.

R. W.

Moderato



A. This is from Czerny's famous *School of Velocity*, Op. 299. This collection of studies contains forty different études, of which yours is No. 34. So far as I know, it has no other special title.

About Accented Grace Notes

Q. An argument has come up in school about grace notes. Our teacher stated that you had said that all single grace notes, with a stroke through their stems are accented but my piano teacher has taught that such notes had not accented unless marked with an accent. Will you please straighten us out?—L. D.

A. A grace note with a stroke through it is called *acciacatura* and it is not accented; but a similar small note without such stroke is called *appoggiatura* and it does receive the accent as well as taking a considerable part of the time of the principal note. You will find this and many similar matters explained in my book "Music Notation and Terminology"—which may be secured from the publishers of *THE ETUDE*.

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

About Conducting

Q. 1. What is the general rule about giving a cue beat in conducting? One woman tells us that every cue beat should begin from the left side, below the heart. This would not always follow the direction of the beat preceding the beginning of the music and therefore doesn't seem right to me.

2. In a congregational singing, if the group is so large that it is impossible for all the people to see the conductor's baton unless it is held quite high, is it permissible to raise it high enough for all to see?

3. Will crotch baton movements hinder the flow of the music? Should the baton come to a stop at any point in the beat pattern?—Mrs. A. M.

A. 1. There is no general rule. Often the cue beat is simply a slight movement from the wrist, and it is as likely to be an upward-down movement as a side-to-side one. It depends on where the baton is going from there: If it is to move downward for a strong beat the cue beat is usually upward; but if it is to travel toward the left for indicating an attack on an unaccented beat, then the cue beat is likely to be toward the right.

2. Yes, the baton movement must be seen, else the conducting is ineffective. Most conductors hold the baton too low. Try raising your arm high enough so that the elbow is about level with the shoulder. This may seem awkward at first, and it is likely to tire you until you get used to it. However, a high arm usually makes for freedom of movement, and in the case of large groups it certainly makes for better visibility too.

3. In general the type of baton movement is determined by the character of the music. If the music is broad and flowing, as, for example, Handel's *Largo*, then the type of baton movement must express the flowing character of the music. But if the music is quick and "snappy," then the baton must dance too. —does the "conducting" is not really conducting but merely time beating. The really fine conductor allows the music to inspire him as though he were an instrument. He absorbs himself in it, allows it to permeate him through and through—and then externalizes his feelings so that others may see his reactions and be stirred to similar feelings. So we may say that anything a conductor does that reflects the music is right; but anything that does not reflect the music is wrong.

To general the baton does not come to a standstill unless there is a hold, or unless there is some necessity of producing a special effect—such as the pronunciation of an explosive *crescendo*, for example.

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

You will find all these matters fully discussed in my book "Essentials in Conducting," and I suggest that you get a copy from your library and study it.

The Analysis of Musical Forms

Q. 1. I have bought Mozart's *Concerto in C Minor* and have been reading the first movement, but have trouble analyzing its form. I would be obliged if you would explain the plan of the first movement of this concerto.

2. Could you suggest a book dealing with musical forms?

3. I have Mozart's edition of the *Bach "Inventions"* in which some are said to be in three parts, but, with apologies to Mr. Mozart, I think they sound better played continuously. Am I right in considering all music twenty in two parts, the best of which are in two parts, the best of which are in two parts?

4. I am troubled by repeat signs. The first subject is usually repeated without measure to the form or did it have a measure sometimes?—G. W. K.

A. 1. The first movement of almost every concerto is in sonata-allegro form, and this is true of this particular concerto. The form of the classic concerto, however, is usually obscured by the fact that the body of the movement is occasionally preceded by an orchestral introduction which seems to introduce the chief themes. Actually does not. The chief themes of the movement are stated by

the piano after the orchestral ritornello, and are shown here at A and B.



The development section begins with a statement by the piano of the A theme in the key of E-flat major. The recapitulation begins with the orchestral statement of the chief ritornello theme, which here displaces the expected return of the A theme.

2. For a general study of musical form I would recommend "Lessons in Musical Form" by Peter Godschalk. A thorough study of the concerto, there is nothing finer than "Essays in Musical Analysis," Volume III (Concertos) by Donald P. Tovey. Both volumes may be obtained through the publishers of *THE ETUDE*.

3. I am sorry that I do not have this particular edition of the Bach "Inventions" at hand, but I believe I can answer your question nevertheless. The "Inventions" are usually regarded as either bipartite or tripartite (this is, in two or three main divisions), but there is much disagreement among authorities as to just how these compositions really should be analyzed. So if I were you, I would cease to worry about the matter until I had a real understanding of musical form and could come to some conclusions of my own. In any case, the formal divisions would make no difference in the playing. You are quite right in saying that they should be played continuously. It would be altogether wrong to come to a stop at the end of any section.

Possibly you are confusing the titles of the two series of Inventions with the forms of the Inventions. The titles refer to the fact that in the first series (the "Two-Part Inventions") there are two voices or "parts," while in the second series (the "Three-Part Inventions") there are three voices or "parts." However, if I am wrong in this, then, speaking of a form or design, I am afraid that you are not right in saying that music to be mainly in two parts. But I cannot answer such a question categorically. An appropriate reply would demand almost an entire book.

4. Whether or not repeat signs alter the form depends upon where they occur. Usually, however, they do not. It is conventional, for example, to repeat the exposition of the sonata-allegro form, but this in no way alters the form of the movement as a whole.

Is It an Appoggiatura?

Q. I have been told that the double flat sign, when it appears in the key signature, is to be played as a "half note" by the piano. Is this correct? I have seen the piano play it as its principal note. Is that the correct way?—Mrs. E. B.



A. I cannot put my hands on a copy of the work from which your illustration is taken, but I believe I am right in telling you that in the first place, it is not an appoggiatura; and in the second place, your teacher is right in directing you to play the grace notes and the principal notes as well as to produce a sort of rolled chord—an *arpeggio*.

Music for the Mentally Disturbed

by Sylvia Walden

THIS IS A TRUE ACCOUNT of incidents in the writer's ten years' experience in playing for the sick and disturbed in almost all of the institutions in the city of St. Louis. The largest among them were the City Hospital, the Sanitarium, the Infirmary, the Old Folks' Home, the Training School for Feeble-Minded Children, the Jail, and the House of Detention. The work was done under the auspices of the Board of Religious Organizations, and in each institution a different technique was employed. We had to be very careful, so as to convince the heads of these institutions that this could become a highly desirable and extremely workable theory. We were also anxious to smile and to be cheerful and friendly with the patients.

Only experienced and trained musicians and singers were permitted to engage in the work, and as there were no funds available for such activities, it was all on a volunteer basis. The musicians had to be good players, because we could not risk irritating the patients. Experience proved that at the hospitals no violoncellos could be used, because the low tones of the instrument seemed to have a depressing effect. The sick could not endure the heavy vibrations. For this reason, violins were used more often.

Only those singers who had soft, sympathetic, mellow voices were acceptable for this work. No harsh tones could be inflicted upon the ears of the patients. An upright piano, equipped with rubber-tired wheels, was pushed from one ward to another. The musicians were dressed in bright, cheerful-colored clothes, avoiding anything gaudy. Doleful blacks also were shunned.

We usually had a group of three musicians: a violinist, a pianist, and a singer, with a leader who had a sort of supervisory status, to insure the proper type of music and entertainment. Hymns were never allowed, as they were too depressing for the sick, and especially for the mentally disturbed. Nothing was pitched too high or too low and no involved classical music was used. It required great care to select the right kind of music for the day. Sometimes we had to be able to switch the type of music at a moment's notice if a woman's patient, for example, was having an undesirable effect upon the patients. The programs were always short, so as not to tire the patients; it was better to leave them with a desire for more. These programs were given twice a week, by alternating musicians in each institution. It was the aim to have as much variety as possible.

And so I set out to visit the City Hospital. I was the violinist and could "get around" faster than some of the others, who had to move the piano to be moved. Immediately upon my arrival in a ward, I would start playing something gay and bright as I walked through the aisles between the long rows of beds. Then the singer would give a solo or two with piano accompaniment. She tried to make something of a cute little story to it, and for that reason, she had to be able to enunciate well so that the patients might follow her and understand what she was singing. The pianist then would give a number which sometimes was a pin-point. We would then pick another piano solo then move on to the next ward, where the patients by this time had received news of our arrival and were eagerly awaiting our visit.

The greatest proof of the effectiveness of our work

was found in the fracture ward, where pain-wracked bodies ceased their tossing, and where often the patients were left sleeping with a smile upon their faces, after we left. One day a dear little old Italian lady with a withered, crinkled, smiling face called me over to her bedside, and telling me with her "Gracia, gracia," how grateful she was for the music, presented me with a nickel, which was all she had. The nurse in attendance told me to accept it rather than hurt her feelings. So I took it and purchased some ice cream which I ordered sent back to her when we had left her ward. Of course we had many requests for My Old Kentucky Home, and other familiar songs. We always complied with these requests if they were suitable and not too sad. We endeavored to leave the patients with smiles upon their faces, and asking for more music, or better still, asking if we would come again.

One woman called me to her bed and asked me to play there, as she was somewhat deaf. I played louder for her. When we asked the woman next to her if it disturbed her, she said, "Oh, no. I've a little headache today, but it's all so lovely I don't mind." By the time we were ready to leave she was fast asleep. These programs pleased not only the patients, but also the attendants, for we were often met at the door of a ward by a nurse or an attendant who whispered in our ears that her burdens had been lightened by our music.

When we went to the Infirmary or Old Folks' Home we could take a larger number of musicians—trios, quartets, or small orchestras—and play a different type of music, such as gay little dances, popular songs, and so forth. The old folks sometimes would get up and dance jigs, do the cakewalk, or some of the other old-time dances. Once, one of the old men, who looked to be at least eighty, asked for my violin, which I handed over with fear and trembling, for he looked scarcely strong enough to hold it. He took the instrument, and instead of putting it under his chin, put it down below his shoulder and saved away on it as they do in those old-time fiddler contests, playing Turkey on the Straws, and all the old favorites. It made him so happy to be playing again, that we had an old violin sent to him, a few days later, to amuse him in his many spare moments.

We next went up to the "optimists'" ward. The occupants of the were old ladies, and no one was allowed there but those who could always smile. If they were not always cheerful, the rest of the women put them out. There were ruffled curtains, with a cheerful yellow figure in them at the windows, which the ladies themselves had made. The room was bright and sunny. How they did welcome us with our music! Their requests were varied and numerous. One of them surprised me very much by asking for the Ave Maria.

A Real Test

The Sanitarium was the greatest test of all. What is "physical culture" if it does not mean a healthy mind as well as a healthy body? One cannot have a healthy body if one has not a healthy mind. These visits were a lesson in psychology. We not only had to be trained to meet any emergency which might arise, but also had to be natural-born psychologists as well. We could not register surprise, no matter what might happen. We had to deal with the situation as if it were an ordinary, every-day occurrence.

This institution houses three thousand, four hundred patients, some of whom have been found to be so greatly improved after our visit there that they are allowed to go to their homes. The buildings and grounds cover about five long city blocks. The windows and doors, naturally, are barred to prevent escape. But the patients get plenty of fresh air and sunshine, for they are taken out-of-doors daily for a walk and recreational exercise.

If we happened to arrive while they were engaged in this activity, the phase was rolled out on the lawn and we held a little "community sing" for them, in which they all joined heartily. But if the weather was inclement, we stayed indoors and went from ward to ward. For the sanitarium programs, we used a trio: violin, violoncello, and piano, and also a singer. The violoncello could be used here, for the exercise of the emotions caused by the low tones was good for these patients. In fact, we were greatly pleased at any sort of reaction, for some of them would sit for hours, as if in a stupor. If we could get their minds off themselves, we felt amply repaid.

The Audience Participates

Most of these inmates had as good as average American citizens, just ordinary folks, such as you and I, before something happened to send them there. We found business men, professors, singers, musicians, actors, and people from all walks of life. In one of the wards there was an assembly room which they would prepare for our arrival, arranging the chairs in rows facing the piano. The trio, which was composed of Katherine Johnson, pianist, Arthur Lieser, violoncello, and myself, violinist, entered the room and tuned our instruments. This had to be done very quickly, so as not to annoy the patients. One day, before we had played even a note, one of the patients said, "I wish you all would go home; you bore me to death."

During the playing of one of our numbers, a woman arose from her chair and came toward me. She started picking imaginary objects from the edge of my music stand. The attendant satisfied my curiosity by telling me they were imaginary butterflies. Perhaps the shape of the stand itself had reminded her of them. Always when we went there, everyone (Continued on Page 252)



SYLVIA WALDEN

America and Good Music

An Interview with

Howard Barlow

Distinguished American Conductor

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Howard Barlow is, perhaps, the country's best equipped expert on American musical trends. His distinguished work carries him into fields of performance values and audience-reaction values that are not widely investigated by the same men of the same time. As Conductor of NBC's "Voice of Firebreath" program, Mr. Barlow devotes himself to music that is popular in the best sense of the word. As Guest Conductor of the New York Philharmonic (Barlow and Bruno Walter are its only guest conductors for the current season) to the best tradition of classic repertory. In an effort to discover who is responsible for America's music and how its standards may be improved, The ETUDE has asked Mr. Barlow to comment upon it.

—ESTHER'S NOTE

HOWARD BARLOW

THE FIRST STEP we must take in understanding music is to remember that, in any age, its existence does not depend on professional musicians alone. To be sure, the artistic professional composes and performs our music, and the commercial professional organizes its presentation—but its final acceptance lies in the hands of the average citizen, sometimes trained, sometimes not, who makes up the audience. This average citizen, then, is as important to the music of his time as the composer or the interpreter. Our most austere classics were written, not as exercises in the mechanics of composition, but as entertainment for a public. Mozart wrote commissioned operas. Haydn wrote for Count Esterházy and his friends. These works of genius had to be enjoyed by the people before they could become vital and telling influences in the long continuity of musical life. Now, that is true in any age, any land. When we speak of America's music today, we must think of the average citizen as well as of the composer and the interpreter, so that we may arrive at a just perspective of the bridge that links them to each other.

Each to His Own Taste

"We know perfectly well that not everyone is musical. Part of our people will begin and end their musical life with jazz. There is neither harm nor danger in that, so long as we accept it and more ourselves the effort of trying to force them to enjoy symphonies (or to influence symphonic composition by just standards). The far greater part of our people, fortunately, do enjoy good music. Which leads us to the definition of good music. What is it, really? Certainly, it must be something more than music that was written a couple of centuries ago! To me, good music means simply music that is correctly written and that has the universality of appeal that gives it vitality and endurance. In this sense, an eighteenth-century piece in the form of a Mozart Minuet is no 'better' or 'higher' than a twentieth-century dance in the form of a melodic waltz by Gershwin or Kern. The aura of tradition does not make the music 'great.' The process works just the other way around: It is the charm and vitality of the music that allows it to live long enough to take on the aura of tradition!

"Believing as I do, then, I see three separate groups involved in the building of America's musical traditions, and each one has its own responsibilities. First, there is the composer. To many of us, this question of the American composer and native American music is a sore one. So far, America's popular music is more convincing than anything she has produced along classic lines. There are two reasons for this. The first is that American music has been so long influenced

by European forms that it has only recently begun to evolve forms of its own—forms which, by their very recency, have not yet penetrated to the majority of the people. It is not a question of whether these native forms are 'good' or 'bad' or 'better' or 'worse'—it is simply that they have not yet had time to become fully understood. Maybe our modern native forms will revolutionize music; maybe they will be forgotten fifty years from now. No one will decide that but the people. The second reason why American music is no more convincing than it is, grows directly out of the first. Conditioned by the fact that they are not completely understood by their own people (in the sense that Schubert was understood by those good Viennese bourgeois who got the chance to hear him at all), our composers are self-conscious.

The "Problem" of the American Composer

"Our American conservatories are turning out musical craftsmen of a technical command and dexterity that is nothing short of startling. Yet when they turn these resources to expressing their own musical thoughts, the result is often not at all startling. I think I know why. Our young composers have not yet learned to let go and be utterly, completely sincere. If a young composer feels the desire to express himself melodically in the key of C-major, he curbs this desire and makes himself speak in dissonance, in stoniness, in any form that happens to be the fad of the moment. He would feel cornered with shame if his natural expression were to come out freely—and be branded as 'old-fashioned'! Now, the public does not care a rap for fads. Our American people will welcome anything that pleases them, in terms of beauty, vitality, and universal appeal. And there you have the deadlock that makes our native composer a 'problem.' He is writing for a group or a fad or an effect, but not for the people. And the people do not understand him and do not need him.

"The interpreter can be only partly helpful in bringing composer and public closer together. He cannot make the composer alter his writing—he cannot make the public alter its taste. He can do but two things. The first is to build himself an honest background of music, so that he can know and recognize new values. The second is to be absolutely sincere in his dual task of presenting beautiful music to his hearers and performing it as beautifully as he knows how. In this sense, the interpretative artist has his share in weaving the musical pattern of his age. If he knows enough music to judge it at all, he can steadfastly seek out the music that is in style and in taste, and offer it to the people in a way that shall say, 'Here, I believe in this work; hence I am going to let you hear it in the best style I can, so that you, too, may see if you want

it.' Beyond that he cannot really be expected to go. "I remember an interesting experience of my own in Baltimore. Then as now, I believed in American music. But then I thought that all I had to do was to play enough of it and the people would come to believe in it too. Accordingly, I piled it on! Week after week, I performed several American works—and week after week, the audiences grew smaller! After a few weeks, I looked out some of the new native works and put in Tchaikovsky, Brahms, Mozart, Beethoven—and the audiences expanded to the point of Standing Room Only! In that way, I learned my lesson. Was I 'right' and the audience 'wrong'? I haven't any idea! True, I believed in the native works I played. But as long as people and could be no vital, enjoyable inspiration to them. What I do now is to give my audiences the best of what they want; and always, to introduce one work that I am not sure that they want, but about which I want them to decide for themselves.

The First Symphony on the Air

"And so we come to the people themselves. Musical talent is inborn but musical taste is not. It must be tastes of tomorrow, and an inspiring job it becomes, when we look back to what radio alone has accomplished in the past two decades. Every adult today can remember the status of radio music when I began. I well recall the ominous phrase: 'a full symphony!' That was enough for me. The following week, I put a complete Haydn symphony on the air. It was the first time an entire symphonic work had to wait for broadcast—and there is no need of pointing that out. Today, there are something like eighty three orchestras and bands making music in our land. Certainly, not all of them are of significant importance. It is the fact that there are enough people interested in making music themselves to warrant the existence of these organizations.

This means that our people are steadily becoming more and more independent in their musical judgments. It means that they are gradually forming a definite pattern of taste. This taste will be reflected in commercial surveys of public preference and in box-offices. And, to me, this will be formed only by the people that could happen to us is just about the best of the slightest importance if it is national music. It is years hence that we will be reflecting the taste of men or Brahms to Tchaikovsky, or Gershwin to everybody's shaping a definite pattern of musical taste. Perhaps, it is the only way in (Continued on Page 232)



A DAY IN MAY

The art of writing second and third grade pieces and not making them commonplace is one which few possess. In this gracious composition note how the inner voices supplement and support the main melody. The phrasing is obvious and should be observed. Grade 3.

MILO STEVENS

Tempo rubato M.M. ♩ = about 48

The musical score for "A Day in May" is presented in five systems. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Tempo rubato M.M. ♩ = about 48" is placed above the first staff. The dynamics "mf" and "Ped. simile" are indicated. The second system continues the melody and accompaniment. The third system includes the marking "FINE" and a dynamic change to "p". The fourth system features "poco rit." and "a tempo" markings. The fifth system concludes with "mp", "mf", and "D.C." markings. The score is rich with musical details including slurs, ties, and fingerings for both hands.

FRAGRANT BLOSSOMS

Again Mr. Federer displays his melodic gifts. The composition works up to a fine climax in the *forte* of the D-flat section. Prepare this climax gradually and effectively some eight measures in advance of the *sf*. Grade 4.

RALPH FEDERER

Tempo di Valse M. M. ♩ = 138

The musical score for "Fragrant Blossoms" is written for piano and bass. It begins with a tempo marking of "Tempo di Valse M. M. ♩ = 138". The score is divided into several systems, each with a piano (right) and bass (left) staff. The key signature is D-flat major (two flats). The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics include *mf*, *p*, *f*, *dim.*, *sf*, *poco rit*, *a tempo*, *dim.*, *Fine*, and *8va*. Pedal markings include "Ped. simile". The score also features a section marked "Molto cantabile" with a tempo change. The piece concludes with a final chord and a "Fine" marking.

a tempo

p *mf* *cresc.* *f* *mf*

Pod. simile

p *ff* *mp*

ritenuto *p poco rit* *ppp, molto rit.* *D. C.*

TROIKA

VLADIMIR SCHEROFF, Op. 10, No. 4

A scherzo picturing the large Russian sleigh with three horses. Play it deftly and rapidly to simulate the jingling of the sleigh bells. Grade 3.

Con vivo M. M. ♩ = 120

mf *f* *ff* *mp* *f* *poco rit* *D. C.*

Fine *f 2nd time goa*

THE HARMONIOUS BLACKSMITH

From SUITE V

This composition was originally written for the harpsichord, which, it should be remembered, is not an instrument with sustained tone. Thus we have a theme with variations, and these variations make up for the loss of sustaining power by *agréments* or ornaments. The story that Handel, caught in a rain storm, sought refuge in a blacksmith shop and thus received his inspiration, is probably apocryphal. Grade 6.

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

mf *2d time* *pp* *cresc.* *p* *dolce* *343*

poco allargando *VAR. I* *mf* *cresc.* *f* *p 2d time* *pp* *p* *mf* *dim.* *f* *p*

cresc. *f dim.* *p cantabile* *poco cresc.* *dim.*

VAR. II
Un poco più mosso

f *p* *f* *p il basso non troppo legato e molto distinto* *f*

dolce *espress.* *cresc.*

3 4 6 4 4 3 2

f *p cresc.* *f dim.* *p*

f dim.

VAR. III
Più animato

1 3 3 3 4 6 5 2 3 1 3 1 3 1 3 5

p *cresc.* *dim.* *f*

ten. *ten.* *ten.* *ten.* *ten.*

1 1 1 3 4 3 3 7 1 2 1 4 5 3 1 2 2 1 4 1 5 1 3 1 3 5

leggero *poco a poco cresc.* *f*

ten. *ten.* *ten.* *ten.* *ten.*

1 2

VAR. IV
Lo stesso tempo

mf leggiero *cresc.* *f* *dim. poco*

ten. *ten.* *ten.* *ten.*

mf *mf* *cresc.* *dim.*

ten. *ten.* *ten.* *ten.*

ten. *expres.* *cresc.* *dim.*

ten. *ten.* *ten.* *ten.*

OUT OF THE DEEP

Church pianists are always seeking works with an interesting and impressive religious content. This quality marks the following composition of Mr. Macklin. Although the pedal is to be used, the pianist should preserve a careful *legato* throughout. The desired effect is best obtained by practicing this piece without the pedal. Grade 4.

C. B. MACKLIN

Andante doloroso M. M. $\text{♩} = 83-93$

The musical score is written for piano and bass. It begins with a tempo marking of 'Andante doloroso' and a metronome indication of $\text{♩} = 83-93$. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into five systems, each with a piano (treble) and bass (bass) staff. The music features a variety of dynamics including *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). Articulation and tempo changes are indicated throughout, such as *molto legato*, *subito rit.*, *poco rit.*, and *a tempo*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings include 'Ped. simile' and 'cresc.'. The piece concludes with a final *cresc.* marking.

allarg. *ff* *fff rit. molto* *ff* *ppp a tempo* *dolciss.*

mp *marcato il basso*

mp (each sequence with increasing breadth and power)

cresc. e rall. *ff* *ff sempre o molto allarg.*

rall. molto *ff* *ff* *Adagio molto* *p doloroso* *mp* *ppp*

* After pause, hold keys but release pedal; then hold pedal again.

SPIRIT OF LIBERTY

MARCH

J. J. THOMAS

Tempo di Marcia $\text{♩} = 120$

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as dynamics (f, mf, f marcato), articulation (accents, slurs), and fingerings. The piece concludes with a double bar line and repeat signs.

The melody well brought out

mp

Ped. simile

Fine

f

D.S. al Fine

ON A GLIDER

Boys will revel in this little piece suggesting the zooming of an airplane. It makes a splendid little exercise. Grade 3½.

Tempo di Valse (♩. = 60)

FRANCESCO B. DE LEONE

mp

p dolce

dim.

To Goda

cresc. ma dolce

rit. un poco

Gliding along

pp

ppa tempo

p

mf

dim.

Il basso espressivo

dim.

CODA

cresc.

f animato

l.h.

accel.

GOODBYE TO VIENNA

LEWIS BROWN

Moderato, molto rubato

The musical score for "Goodbye to Vienna" is written for piano and bass. It begins with a tempo marking of "Moderato, molto rubato". The first system features a melody in the right hand with a trill and a bass line with eighth notes. Dynamics include *mf* and *f*, with markings for *rit* and *a tempo*. The second system continues the melody and bass line, ending with a *Fine* marking. The third system introduces a trill in the right hand and a bass line with eighth notes, with dynamics *mf*, *f*, *poco animato*, and *a tempo*. The fourth system features a trill in the right hand and a bass line with eighth notes, with dynamics *mf*, *f*, *rit*, *a tempo*, and *molto rit e dim.*. The fifth system begins with a *meno mosso* tempo change and a *cresc.* marking. The sixth system concludes the piece with a *molto rit* marking and a final *f* dynamic.

INVENTION NO.1 IN C MAJOR

(TWO PART)

This interesting novelty for two pianos is from a set of the fifteen two-voice inventions with ingenious second piano parts, which will add enormously to the interest in studying what many teachers consider a "must" in pianoforte development. Ruggiero Vené has produced an exceptional work, which will become a permanent part of piano literature.

JOHANN SEBASTIAN BACH
Second Piano Part by Ruggiero Vené

Allegro ma non troppo (♩ = 92)

PIANO I

PIANO II

cresc. poco a poco
mp
f
 (12)
mp
mf

fp
p
p elegante
 (18)

cresc.
f
poco rall.
cresc.
f
poco rall.

I NEED THEE, LORD

Words and Music by
RENA WEBB

Moderato

mp

mp *legato* *cresc.* *dim.* *mp*

I need Thy pres-ence ev-ry

pass ing day, I need Thy love my anx-ious fears to stay, I need Thy peace to calm my

heart's un-rest; Thou art the an-swer to my soul's deep quest.

mf *mp*

I need Thy truth that I may no - bly live, Learn-ing to love my broth-er,

p

him to for-give;— I need Thy faith that looks be-yond the night to the com-ing dawn, where all is

light.

I'll trust the Lord no mat-ter what be-tide And nev-er fal-ter with Thee by my side;

So if my path may storm-y seem to be, I'll nev-er fear, I'll nev-er fear

If Thou a-bide with me.

mp *rit*

rit

Prepare: (Sw. Celeste, Strings, and Trem.
 Gt. Soft 8' Flute
 Ped. Lieblich. Coup. to Sw.

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VELMA A. RUSSELL

Semplice molto

Trem. and Chorus on

MANUALS

PEDAL

Sw. *pp*

rit

a tempo Gt. *p*

mf

16' off

Sw. Celeste only

more adp

pp

4 Flute d'Amour (if available)

LITTLE LADDIE, LITTLE LASSIE

R. O. SUTER, Op. 34

In moderate time M. M. $\text{♩} = 54$

VIOLIN

PIANO

The musical score is written for Violin and Piano. The Violin part is in treble clef with a key signature of one sharp (F#). The Piano part is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'In moderate time' with a metronome marking of $\text{♩} = 54$. The score includes various musical notations such as dynamics (p, mf, f), tempo markings (poco rit, a tempo), and performance instructions (D.S. al Fine, molto). The score is divided into four systems, each with a Violin staff and a Piano staff. The first system starts with a key signature change to one sharp (F#) and a tempo marking of 'In moderate time'. The second system includes a 'poco rit' marking. The third system includes a 'dolce' marking. The fourth system includes a 'D.S. al Fine' marking. The score ends with a double bar line and a key signature change to one sharp (F#).

I HEARD A BLUEBIRD

Grade 1.

Moderato (♩ = 54)

LOUISE E. STAIRS

[illegible]

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PURPLE PANSY

British Copyright secured

Grade 2.

Quietly and tenderly(♩=72)

SARAH LOUISE DITTENHAVER

[illegible]

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International Copyright secured
THE KTDN

in time

retard *p* *mp*

warmly a little slower

linger & waywardly

slight retard *p* *mp*

Grade 2.

ONE LOVELY DAY IN MAY

RENÉE MILES

Moderato M.M. ♩ = 66

p *mp* *pp*

Fine

rit. *D.S. al Fine*

*Whether it's a
building or a life
the foundation is important*

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The Teacher's Round Table

(Continued from Page 252)

... My short preliminary talk to the students went something like this:

"I think you will agree with me that music is one of the best sports in the world, but that unlike many sports, you play it just for fun—there's no competition in it. What everyone does in music is done for the joy of it; and of course the best way to enjoy music is to play or sing yourself. . . . A musical instrument is a mighty good friend . . . even better than a human friend, for it'll do anything you ask. . . . A piano will turn when you want, it will dance for you, it will mirror every mood, it will laugh or cry with you, it will share your inmost thoughts and never let you down. . . . You can even strike it and it won't hit back!"

"So today I'm going to have a good time playing for you. I'll probably enjoy myself a lot more than you will, but I hope you'll like the music, too. I shall play several different kinds of music for you—some of it music of one hundred years ago, and some of it just hot off the press. Many of you will prefer the older, "classic" music, others will like the modern, more jumpy kind. . . . I don't care which you like better, for I think that the best way to enjoy life is to find pleasure in everything—the serious as well as the light side of things, tragedy as well as comedy. It isn't necessary to be either a high-brow or a low-brow. . . . Why not be a "Both-Brow"? . . . Why can't you have just as much a time at a symphony concert as at a basket-ball game, or at a serious beautiful play as at a movie?"

"The first number I shall play is . . ."

Letters From Round Tablers

During guard relief I look over a grid of names from Round Table friends everywhere. . . . They are all so fascinating that I have difficulty in choosing excerpts to share with you. . . . Here are some brief high-lights:

"I am so grateful to you for the talk you had with my daughter. . . . You told her to be polite and courteous to everybody, and to get an "A" average in her school marks. You do exactly the right thing. You see, she wouldn't listen to me, and refused to work for me, but now mother isn't so dumb as she used to be. And you told her exactly the same things I had heard on. . . ."

—Mrs. R. C. B., Minneapolis

Yes, it's always like that! Children never listen to the exhortations of their parents, but let some outsider—almost always a teacher—tell them, and they're truly—come along and repeat the very same thing; and the youngsters hearken to it as to the word of truth!

Mrs. R. C. B. writes enthusiastically: "When I started teaching this year, I found that my students and I played off the keys—in the air—more than on the keys; so we are practicing key control, "dexterity" and "fingered" statements from the key-logs, "flash-burns" with active release; consequently everything sounds better because of surer control. All of the students do "up-flings" and "up-rolls," "pinky brush" touch, "mashed" scale runs, swift "clipping" preparation, and all are learning to play without looking" . . .

Wow! Makes one dizzy just to read it, doesn't it? No chance here for the pupils to complain of having to practice "dry" technique. . . . Bravo for R. C. B.!

A very fine pianist, D. M.—Eudiana, also writes exhilaratingly: "I have been playing for the boys at Camp A. Usually when I play for them at the end of a busy day of practicing, teaching and household duties, I am exhausted, but when I leave there I feel revitalized, as if I just had a good rest. It is amazing to me that nine out of ten of them respond better to Brahms, Bach, Chopin and the like, than to the Boogie rhythms. Yet, a great majority of them have had little or no musical background."

D. M.'s letter corroborates the experience of many another serious artist who plays for our "armed forces." How can we reconcile the statement that most of the men have had little training in listening to good music, with all the so-called public school music appreciation courses so long and so universally given throughout our land? . . . Something wrong somewhere!

D. M. continues: "Recently a violinist and I went to the psychopathic ward of a military hospital to play to about twenty boys—also seemingly in fine spirits. One curly-haired, chubby blond chap, about twenty, was in a particularly good mood. After we had played for sometime he requested Schubert's *et. Maria*. . . . In the middle of it he broke down, sobbing. A doctor was called in who took the boy from the ward and worked with him. . . . We have just been informed that because we were able to bring him to a normal emotional state, that boy is back today in duty army routine."

Just another instance of the contribution music therapy is making in the rehabilitation of such cases. Hospitals everywhere are soliciting volunteer part-time aid of musicians, willing to make this their "defense" job. . . . Round Tablers, why not inquire if you can help? Even voice teachers rejoice greatly when they are taught to "sing" on the piano. . . .

M. E.—Brooklyn tells her experience: "I have been teaching a singing teacher who is so thorough and lovely tones, so satisfying to her ear, for the first time in her life, she can now produce on the piano. She had never been taught to play 'up' Even the end of a beautiful song would be the end of a beautiful plunk played with a heavy, downward plunk. . . . Her tone quality irritated her, and the weakness and stickiness of her fingers, in spite of a great deal of practice, made her frantic. . . . The first time she was actually able to play three notes in one impulse and produce a rich, vital quality she was so excited, she kissed her fingers and said, 'Fingers, you are wonderful!'"

She should have said, "teaching, YOU are wonderful!" And finally, Mrs. A. T. Van D. (Minneapolis) sends us a prayer for teachers of music: "Give me a desirable personality, plenty of vitality, a deep knowledge of our art, genuine love of teaching, an unwavering respect for a profession I represent, and good attitude for the privilege of serving in this humble but glorious capacity of minister of music."

To which we add a fervent "Amen" . . .

"My heart, which is full to overflowing, has often been solaced and refreshed by music when sick and weary."

—MARTIN LUTHER

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Mental Projection in Singing

(Continued from Page 249)

see them in new perspective and fresh light, and that is how I learn. And there is so much to learn!" It seems to me that we can never reach into the hearts of others without something of this humility of spirit.

Mental projection should be begun with the first notes the young singer sends out. I am sometimes asked why it is that experienced singers sometimes produce "bad tones." They know how to sing; their technical facilities are in good order; then what happens to the tone? For one thing, the singer always works under the disadvantage of not being able to hear his own tones as others hear them. Another explanation is that the singer does not build his tone mentally before vocalizing it. Unless there is something seriously wrong with your production (and let us assume there is not!), you can bring out that tone that you have prepared and determined in your mind. Many minor errors (such as "whiffy" tone, constricted tone, uncertain pitch) can be eliminated by taking the tone correctly before singing it. In this fashion, the entire matter of coloring tone (which is by no means the same as forcing it or forcing it in the throat) can be eliminated. In the mind—in the mental picture the singer makes of the tone-quality he wishes to sing. For that reason, it seems to me a mistake to practice "throat work" with rather headless, purely physical, vocalizations and then expect to "put in the color" (and the other "effects") at some later time. The point is that the effective tone—whether it is part of a phrase, or whether it is simply a step in a scale—must be planned as a single whole, before it is sung. If you consider it as a single whole, you will quickly abandon the habit of vocalizing first and then laying on the "expression" in second place, as a sort of veneer.

The Essence of Vocal Eminence

The singer who develops his work mentally finds a number of interesting things happening to him. He loses superficiality. He deepens his thought process. He learns to make friends with himself in terms of an endless series of "why's"—Why shall I do this? Why will my projection be more vivid? Why did Marguerite (or Elisabeth, or Alfredo, or anybody else) behave in one fashion rather than in another? He reaches into the deepest being of the personage, or the song, he is to interpret. After he has developed his consciousness gradually disappears. Finally, he will learn to discover his own resources and his limitations.

In the production of vocal eminence lies, not in production techniques alone, but in correct production used as a basis for the giving-out of personal qualities. No one has yet attained the world with a high-F alone. Resolving the hearers through that high-F there must be the projection of an idea, the human warmth to make possible the idea, the spiritual integrity to make the idea seem compelling enough for others to wish to know about it. These qualities must be developed apart from vocalizing. A sure proof that singing is not a matter of voice alone is

found in the casual comments often tossed out about singing: "No good voice, but no brains!"—"The voice has seen its best days, but what a thrill it gives you!" The least-achieved hearer is conscious that something else must come through the mere notes of singing. It is that something else that, to me, is the chief element of singing. It can be developed through mental projection.

"Putting the Words Over"

(Continued from Page 250)

CONSONANTS

Articulation of consonants takes place at the mouth. Usually they are broken up into three classes: **P, B, G**, breath percussion; **T, K, C**, in the throat; **M, N, L, A**, a simple division of consonants into lip-teeth contacts and tongue-palate contacts follows:

Lip-Teeth
P-B-M-F-V-R-W
Tongue-Palate
L-T-D-N-K-G-Y-H-S-Z
C takes the place of K or S.
P, B, M. Bring the lips close together, then separate. **P** is made with a puff of air; **B** with vibrated breath; and **M** with the singing tone in a shut position.
F, V. Forward by lowering the upper teeth in the center of the lower lip. When the air comes you hear the **F**. The **V** is made by approximating the upper teeth and the lower lip at a point slightly more to the outside of the lip. Vibration is substituted for air and we have the **V** sound.

T, D, N. Back of the tongue flat in the mouth with a slight vibration at the forefront of the tongue.

W. Contract the lips as in pronounced **Ooh**; breath passing through the opening produces the **W** sound.

L, T, D, N. Made by pressing the tip of the tongue against the front of the roof of the mouth or hard palate.

S, Z. Raise the middle of the tongue to the hard palate; vibrate sound.

K, G, Y. Raise the tip of the tongue and press against the hard palate and back teeth. Retract the tongue and vibrate sound.

H. Chest is kept tight; tongue flat in mouth; a slight movement at the soft palate produces the **H**.

S, Z. Teeth together, tip of tongue extended, raised to a position in the middle of the tongue between the hard palate and the bottom of the mouth; through makes the upper teeth; air forced air makes the **S** sound and vibrated **Z**.

X. A compound of **H-S-K**. Made with the same shut position as **S**, followed by the **S** sound.

By combining one group of consonants with one vowel tone at a time, and singing or saying them, we cover all the sounds required in any language.

EXAMPLE

Le, Te, De, Ne, Ke, Ge, Ye, Re, and other vowel tones. A, Ah, O, Ooh, and fixed to the vowel.

Practice of these exercises every day will be productive of a pleasant speaking voice and clear enunciation for both exercises in a routine fashion will accomplish nothing, for careful thought is absolutely essential.

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Eyes to See

(Continued from Page 268)

three, four," for this compels him to perform constantly a mental problem of arithmetic addition and subtraction all the while he is trying to play. The better and newer method is to have the student get the feel of the pulse of the beat, an even, regular "beat, beat, beat, beat," then simply allow to "each note its correct number of pulses or beats. Instead of counting "one, two, three, four," the student would count the measure above as "one, one-two (the half note), one," each word being spoken rhythmically as the beat falls. This no complicated problem in addition results.

Let us now analyze our mental process if we count the four beats in sequence, "one, two, three, four." "One" equals a quarter note; two plus three makes the half note. This is confusing in itself, because we have now suddenly associated the word "three" with a half-note, and "three" has nothing whatever to do with a half-note, fundamentally. It gets two beats, not three. If the child counts "one, two, three, four," in the measure, by the time he says three his mind has to subtract quickly the first beat of the measure from the "three," so that he thinks only two of those counts belong to the half-note. And then we get over to that last little quarter note, and we call it "four." The quarter gets only one beat, but we have had to add one plus two already and now add one more to make four. Does it sound complicated on paper this way? I hope it does! For that is just how it feels to the young child struggling with bow, fingers, intonation, note-symbols and now this!

How much simpler for the beginner-reader to count the measure simply "one" for the quarter-note, "one-two" for the half-note, and "one" for the last quarter, thus assigning to each note just what it gets!

For eighth notes, teach the student to group them in pairs.

Ex. 2

are

"partners" coming together on one beat.

Ex. 3

is long, short-short.

Ex. 4

This measure is

counted one, one, one, one; with the child playing the "partners" quickly with short bows so as to get them both played on the one beat. The same later for:

Ex. 5

Teach the child to see the four sixteenth as a group on one beat. Gradually we build up in this way the ability to see the "beat-points." This is similar to a child's developing ability in language reading to see the relationship of words in meaningful phrases.

When this sort of thing is firmly fixed in a child's mind, then and only then should be begun to supersede the problem of addition required by the whole-measure rhythmic pulse of the one, two, three, four, type of counting.

And if you do not believe that this is good psychology, try it with some senior high student who cannot sight-read a given measure correctly. Have him allot to each note, or group of notes, the one

beat or more which concerns it, and stop counting one, two, three, four, and see what result you get. Often the student will render a perfect performance of the measure on the very first trial with this type of counting.

If you are still unconvinced, try this next one yourself and observe your own mental process as you do it.

Count this measure out:

Ex. 6

Did you notice how you concentrated on putting two beats on the quarter; how you grouped your sixteenth rest and your sixteenth note to form a beat; how you made "partners" out of them?

True, you were counting "one, two, three, four, five, six," and so forth, because you are used to counting time that way; you have done it for years, but you were also working very conscientiously beat-by-beat as you proceeded through the measure.

The Fundamental Approach

If you are suddenly asked what beat of the measure the third written sixteenth note falls on, you have to start back at the beginning of the measure and group your notes together beat-by-beat until you arrive at the correct beat-number for that note. But in rapid reading, who cares what number beat the note falls on? Just so it and its partner rest form an entity on "the" beat when "the" beat comes along in its place in the steady flow of beat, beat, beat, . . .

We can easily say by this means that it is more fundamental to recognize the individual beat as such than the cumulative grouping of the beats by measures.

And it is therefore the more fundamental and simpler way for the child to approach this business of counting time. By the time the child is advanced enough in the handling of his instrument to enter the orchestra, he will be amply ready to group his notes by measures, and this is when it is really necessary to do so. For now he wishes to recognize the director's beginning of down beat, signifying the beginning of the measure. And it is dollars to doughnuts that the child will develop into a better sight-reader sooner if his approach to the problem of time-counting is made in this more practical and meaningful way.

One Hour of Practice

(Continued from Page 254)

Raff, Corelli; Tchaikovsky, "Violin Concerto—second Movement"; Corelli, Tartini, Vivaldi—in part, and so on. For general finger check-up: Sarasate, Zigeunerweisen; Paganini, "Concerto," "Capriccio," and so on; Brahms, Hungarian Dances, Numbers One and Five. These are on every violinist's shelf.

loosen stiff fingers, loosen the bow arm, and provide the physical relaxation essential to efficient violin playing. After this hour of serious work, playing violin may be truly fun—in spite of a long period of inactivity.

This method of practice can be adapted to any particular situation that may arise. It can fit into the teaching schedule. And it can bring better music to these troubled times.

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Answered by HENRY S. FRY, Mus. Doc.

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. I have a group of Junior Choir children aged seven to eleven. I would like to try their voices for two-part singing. Only the oldest can carry a longer part, but still you please tell me the range of each part? Also can you tell me the names of the seeds syllables when using chromatically? I know going up chromatically is do, di, de, re, ri, so, si, sol—? A. do, but cannot descend chromatically. Can you suggest a good text book for this?—C. D. P.

A. We suggest your examination of the following works to give the range you will need.

"**Cecilian Choir**," by Warhurst; "**Sacred Two-Part Choruses**," by Bliss; "**Dixon's Sacred Two-Part Choruses**." The chromatic scale ascending is as follows: Do, di, re, ri, mi, fa, fi, so, si, la, li, ti, do. Descending the syllables are: Do, di, se, la, le, so, se, fa, fi, me, re, ri, do. Pronounces "a" in se, fi, fa, like "a" in foie, a in ri, like "e" in fieri. For text books for your own use, we suggest: "**Methodical Sight-Singing**," by Root; "**Popular Method of Sight-Singing**," by Frank Damrosch.

Q. Please suggest some method of getting rid of a church organist, who thinks she can play, but in reality cannot at all. I, a boy of fifteen, have been told that I can be the organist (without pay) if this lady can be removed from the position, thus the solution is of extreme importance to me.—J. W. C.

A. The matter is entirely dependent on the action of the church authorities, and we can make no suggestion for the organist's removal.

Q. Can you tell me where the book, "The Reed Organ" by Niles, may be purchased. Also the names of any other books or pamphlets which will give information in attaching a motor to a reed organ. We have recently purchased a Story and Clerk reed organ, and a Mason and Hadden reed organ. Are these firms still manufacturing instruments (pianos, I suppose).—J. M. B.

A. The book you mention is out of print—
an English publication, business bombed. For
this reason price and delivery are not guar-
anteed. We suggest that you communicate
with various reel organ motor manufacturers
advising them of your needs or desires. Pianos
are manufactured in the names of both the
firms you mention, although we do not think
they manufacture organs at this time.

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Q. The pipe organ in our church is in urgent need of repairs. Materials such as rubberized and leatherized tape are the essential needs. Where can I obtain these materials? Some other parts of the organ need replacement also. Are they obtainable?—M. J.

A. We suggest that you make known your needs to various organ builders, organ mechanics and organ parts manufacturers asking them for information as to what is available.

Q. I am interested in learning to play an organ. I have had only two years of piano, but I am anxious to learn. Please send information on used real organs for sale (in California, if possible). Can you tell me where I may find an organ available for practice in Pasadena?—B. B.

A. We are sending you information as to the availability of used two manual and pedaled organs, though we have none in California included in the list at hand. We cannot suggest an organ available for practice in Pasadena. Perhaps the party with whom you study can suggest an instrument.

Q. I own an old Mason and Merrill organ, and wish to know how the Tremulant works. Also, how does the tremulant work in a pipe organ? To what family does the Melodia stop belong, and to what family does the Gemma belong? Is the Mason and Merrill organ still manufactured, and if so, where is the company located?—D. W. H.

A. The tremulant in a reed organ works as a wind null due to suction when valve is lifted. There are different forms of tremulant in reed organs, namely, valve, tremulant and fan, all of which may be operated by wind—the latter however, may be operated by a small motor. The Melodia stop comes from the unobstructive flute family. The Melodia stop is a hybrid stop, and is given to us by our organ builder, and is given to us from "Organ" stop by the organ builder. The name given to an organ stop is the name of the organ stop, the pipes of which are constructed of metal, and of wood, and of wood, in form when of metal, and of wood, when made of wood. The tone of the true Melodia stop is rich, clear, and penetrating.

Q. Will you please send information regarding pedals attached to the piano for pedal action for automatic? Please state price.

A. We suggest that, in addition to communicating with the party whose name and address we are sending you by mail, you communicate to your needs and desires to various organ builders, asking for price of pedals, attached to the piano.

Q. I have been taking organ lessons for about four months, and find it difficult to get to the church often enough for pedal practice or each lesson. Therefore, will you please send me information about pedals attached to the piano for pedal practice?—F. Q.

A. We suggest that you advise various organ builders and organ mechanics of your needs and have the pedals attached to the piano, by some one selected from these persons. Have the pedals attached to the piano by one octave lower to give the 16 foot effect and to avoid interference from the pedals pulling down the same note that you may be playing with the hand.

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Mute Practice

(Continued from Page 261)

and without hesitation. The fingers must be accurately placed and, at first, gripped separately a number of times; then the second and third fingers should grip together, alternating with the first; then the third and first, alternating with the second; then the second and first, alternating with the third; finally, all three should grip and relax together. Two or three minutes practice is quite enough at any one time—what happens in the first minute is what counts most. As soon as the player can take the notes of the chord simultaneously and without adjustment, the shift will give him no difficulty.

Single- and double-note shifts can very profitably be practiced mutely. Take, for instance, the following shift in the A string:



The distance of the shift is, obviously, the distance the first finger moves in going from B-flat to G. Therefore the G and the C should be gripped almost snugly and together. While he is doing this, the player must try to be aware, not only of the sound of the notes, but also of the shape and position of his hand and arm. To do this successfully calls for more concentration than has been needed heretofore, and some little time may elapse before it can be clearly visualized. When the player feels that he has in fact in his mind he should place his finger on the B-flat, hear in his inner ear the G and the C to which he must shift, and imagine as vividly as possible what it felt like to hold those notes. Then he should shift, mutely. When the shift has been made, the notes should be tested with the bow, to find out how successful the effort has been.

Shifting is the most difficult form of mute practice, because of the mental effort required; and when a shift has been mastered in this way, it will remain in the fingers for years.

With the exception of shifting, we have been dealing up to now with passages in which the hand remained still, and the question is bound to be asked: "What about a difficult running passage? Can this, too, be practiced mutely?" Certainly it can—and with most satisfactory results. The procedure is as follows: Play the passage a few times with the bow, at a very moderate tempo, so that the ear may learn the tonality. Then, at an even slower tempo, finger it through mutely several times, using a vital and intense finger pressure on each note, and testing a note here and there in order to check on the intonation. In this form of mute practice the ear should mentally listen, not to the note that is being stopped, but to the note that im-

mediately follows. The player will find that this sort of practice is as valuable for training his ear as it is for training his fingers. He will also find that he develops a strong and elastic grip on the notes of a difficult passage much more quickly than he would if he depended entirely on audible practice.

Time-Saving Practice

Not only selected passages but entire movements may be practiced in this way—if the player has the endurance to do so—and, because of the close association between the ear and the motions of the fingers, memorizing is invariably more rapid. A violinist who can, without stumbling, play mutely through a movement of a concerto can be quite sure that his finger-memory will not fail him.

It must not be inferred that mute practice can supplant audible practice. It cannot. For one thing, there must be a perfect coordination between the bow and the left hand if a technical passage is to be well and clearly played, and only audible practice can develop that. What mute practice can do is to reduce very considerably the time required for mastering purely left-hand difficulties, for it makes quite unnecessary many of the tedious repetitions usually needed to conquer these problems. Because every motion of the fingers is consciously directed by the mind and is at once associated, through the mind, with the sound of the note, the habit-grooves necessary for an accurate performance are cut more deeply and more quickly than is generally the case with audible practice.

The time thus saved can be devoted to bowing technique—too often neglected—and to the study of tone production, or to the study of the musical interpretation and artistic aspects of performance. To the busy violinist this should be a matter of great interest.

Another value of mute practice is that it enables a violinist to do constructive or under other circumstances where violin playing might not be feasible.

The violinist who takes up mute practice must not expect amazing results possibly a few weeks. Some little time, the mind can adapt itself to so radically different an approach to practicing. Therefore he should allow himself at least a month of consistent work before he makes up his mind whether or not him. But the way of practicing is helpful brings the full force of his intelligence to bear on what he is doing. Who follows above, will surely find that his technical ear is improving much faster than that he has believed possible. And, further, he can devote to cultivating his imagination, his musical understanding, and his technique of expression.

"Without the definiteness of sculpture and painting, music is for that very reason far more suggestive, like Milton's 'Ere' on, an outline, and impulse is furnished, and the imagination does the rest."

—TUCKERMAN

293

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What Is Musical Interpretation?

(Continued from Page 246)

passage, rings out again and again like a bell jangling on and off the beat through nine measures. Thus we herald the preparation for the return to the principal theme.

Ex. 7



There seems to be among certain groups of students, a common conception of the means used to interpret. One young woman, when playing a part

marked *apitato*, had to be reminded by her teacher that she did not have to get agitated. He explained that if she played the music just as it was written it would give the impression of agitation. Gaudi, renowned as a singer of Wagnerian roles, sang the *Brünnhilde* Aria from the *Juvalische* *Derre* with the same dramatic force, while standing motionless before a vast audience in a concert hall, as when preparing for her sacrificial death in the opera.

A distinctive interpretation never comes from a parrot-like performance. It springs from an awareness of self-owned and self-controlled musicianship and experience. Interpretation is a correct reading of that which we have been taught to find.

Music and World Unity

(Continued from Page 243)

whole law. The rest is only explanation. Finally, consider the inspiring, positive words of Christ:

"Whosoever ye would that men should do unto you, do ye even so unto them."

The present job of the world is to win this war and to plan the way for human unity. All honor to the brave men and women at the front who have given their utmost that justice and righteousness may be restored to Man! We are now upon a budding expectation to rid the world of human beasts of prey, murderers, and international gangsters, so that by the grace of God we can start to build our lives anew upon constructive and unified lines, with a sense of real brotherhood based upon the Golden Rule. It is because music, the "universal language," as Longfellow called it, is perhaps one of the greatest forces leading to international, inter-racial, inter-cultural, and inter-denominational understanding, that I am here today to give you a glimpse of a subject of universal dimensions.

The very word, harmony, connotes agreement. Discord is the mystical synonym for war. Harmony means getting together, concord. Discord means splitting apart. The world has been exploding for three decades. Nothing can make this volcanic disturbance subside but a new world harmony. What could we want more at this time than this harmony of interests, of thought, and of effort, directed toward doing away with selfishness, greed, and combativeness. Over twenty-five centuries ago Confucius wrote: "When music and courtesy are better understood, there will be no war." Those responsible for war will, according to our present United Nations agreement, be properly rooted out like the cancer that they are, or placed under the strictest possible penal control and treated precisely as are other criminals. Eventually we must demand a peace, with some assurance that we are not in the vortex of an inexorable military volcano. How is the crime

for which a solitary murderer pays in the electric chair to be compared with the crimes of the Nazi madmen, who have diabolically caused the death of millions of innocent people? We need more warm-hearted kindness toward all of the peoples of the earth. We must seek to see the best in all people; not the worst. Shakespeare, in "King Henry V." states this thought magnificently: "There is some soul of goodness in things evil."

Would men observingly distill it out." During World War I the late Thomas Edison said to me: "If we could take away the guns and the bombs of all the soldiers and sailors on both sides and put fiddles and trombones into their hands, the fighting would stop instantly and such a Utopian idea would prove a far, far better way of bringing peace to the world than that of wasting millions of lives and thousands of millions of dollars."

The Honorable J. J. Goldstein, Judge of the Courts of General Sessions of New York City, in a recent radio address, compared unity with a great symphony orchestra. He said:

"Years ago, the late Israel Zangwill termed the United States a melting pot; and this label, unfortunately, caught on and stuck. The International Movement recommends substituting the symphony orchestra in place of the melting pot as the instrument of America. The more varied tra. No player finds fault with the instrument used by another, and each makes his individual contribution to the symphony orchestra. The melody. Just as in the melodious expansion of all instruments, so in the symphony of peoples in prison of all peoples."

If we can look forward to a symphony of peoples in our country, why not a symphony of the nations of the world? During the past few years there has been a movement in New York City

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which has attracted national attention. It is an interdenominational effort known as the Annual Three Choir Festival, given at the Reformed Jewish Synagogue of Temple Emanuel on Fifth Avenue, in which the compositions of Christian composers of synagogue music appeared on the same program with works of Jewish composers written for the Christian Church. Our program was given over to Lowell Mason, "father of American hymnology" and composer of many of the finest Protestant hymns. What but music would have brought about such a splendid demonstration of tolerance? Here in Philadelphia there was held last Thursday night (February 22, 1945) at Irvine Auditorium of the University of Pennsylvania a Festival of music of all creeds as a part of this great revival of faith and brotherhood, which we hope will sweep the world.

It is true that there has been conflict in the world ever since the cave man, after a million years ago, started to slay his neighbors with a club or a stone axe. What we have today is merely a new Frankenstein model of the brutality of the cave man. Germany, with her armies of people working underground in munition factories, has become the modern land of the cave man. She has converted her magnificent civilization of yesterday into a nightmare of horror and has turned the world back over a million years to the Stone Age. But tomorrow, war, with its increasing untoldable murderous machinery points to the end of human life on this planet. That is the reason why we are spending priceless lives and thousands of millions of dollars to put an end to war. How are we to approach a newer and finer way of living in the world of tomorrow? The best in civilization of all lands must be salvaged from the present unthinkable configuration to form a foundation upon which to build. In America we must remember whence came our ideals, our courage, our fortitude, our faith. These, then, are the pillars upon which rests the future of our country, as these are the ideals that have given us power for righteous development. Pope Leo XIII said in his famous letter on "The Conditions of Labor" in 1891: "When a society is perishing, the true advice to give those who would restore it is to recall the principles from which it sprang."

At the present time the demand for music is greater than at any time in the history of the world. It is one of the most inspiring and fortifying things coming out of this monstrous holocaust.

Dr. Malcolm Sargent, conductor of the London Philharmonic, said at a luncheon tendered to him by the National Broadcasting Company recently in New York: "Our Orchestra was driven a concert upon a neighboring building and smashed it. I said to the audience, 'We cannot go out to the street. We had better stay here and have a bit of music.' What composition do you suppose they wanted? The 'Seventh Symphony' of

the German composer, Ludwig van Beethoven!"

Now, my friends, civilization is not dead when music can bring to the human heart such an example of tolerance from an audience not knowing whether the next second might bring it annihilation from another Nazi bomb.

"This is the hour of music's greatest opportunity. The moment that the conductor's baton descends, all those who join in music, regardless of social position, nationality, race, or religion, find themselves vibrating and bound together by the miraculous power of this art. Poets are seers whose vision penetrates the nebulous future. They see through divine inspiration the course of things to come. Arthur O'Shaughnessy, the English poet it was, who wrote:

"One man with a dream, at pleasure, Shall go forth and conquer a crown; And three with a new song's measure Can trample a kingdom down."

Let us all have new songs for a brighter day of humanity, and in that hope meet our future. Have you ever heard those words which Thomas Jefferson wrote in his Bible:

"Hope sings sweet songs of future years, And dries the tears of present sorrow, Rids doubting mortals cease their fears, And tells them of a bright tomorrow."

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"FORWARD MARCH WITH MUSIC"

Junior Etude

Edited by

ELIZABETH A. GEST

The Madrigal

by Leonora Sill Ashton

SUE had broken her spectacles, and without them she was not allowed to read.

"What do you know about the madrigal?" she asked her brother, Donald. "You see, I have to tell about it and some of the madrigal composers at our next class meeting. And really, I don't know a thing to tell. I only know it is some kind of a song, or something. I certainly wish my glasses were fixed."

"Well, Sue, you've got me there. I don't know about madrigals, either, but I'll be glad to look it up for you and tell you what I find," answered Don.

So that very evening he told Sue what he found out about madrigals. Don always was a good looker-upper, and in this way he came to know lots of interesting things.

"You were right, sis," he began, "because a madrigal is something to be sung; but that's not all. It is a sort of chorus and it has no accompaniment of any kind. It can have three, four, five or six parts and sometimes—"

"Wait a minute," interrupted Sue. "Do you mean it can have that many sections, and each part is a section, or do you mean it can have that many voice parts—all singing at once?"

"Oh, it means separate voice parts, singing at the same time, like in a Bach fugue, more or less. It says, too, that sometimes one voice part imitates another, and some critics called it a musical conversation with different people talking at once."

"Go on," coaxed Sue.

"Well, the story about the first madrigals is very interesting. It says here that in the fifteenth and sixteenth centuries there was a group of great musicians living in the Netherlands, who not only studied all about music which had been developed before their time, but they studied new ways of writing it themselves. And they traveled all around Europe, establishing music schools where they taught people to read,

write and compose music and take part in its performance. Of course this was all vocal music in those days. And they became quite famous and to this day, their organization is known as the School of the Netherlands.

"I remember reading something about that in my music history," said Sue; "but what has all that got to do with the madrigal?"

"Just coming to that," answered Don. "One of this group of musicians wrote the first madrigal and developed its form himself. His name was Adrian Willaert and he is considered a great early composer. He was born in Flanders in 1480. Besides being a composer he was a teacher, and organist, and he gave the name madrigal to his composition for chorus to distinguish it from church music."

"I wonder why he called it that. I wonder what the word means," mused Sue.

"The book says it comes from 'mandra' which means flock; and that it is happy, contented music," Don told her.

"Maybe he thought of shepherds

and their flocks and their chatter and laughter, and blue sky and white clouds."

"Maybe," agreed Don.

"And thanks ever so much for looking it up for me, Don. Now I can tell the class all about the madrigal."

"I believe I'd like to come to that

class myself," said Donald.

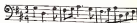
"Oh, but you can't because you are not in the class. But maybe Miss Brown would let you come. I'll ask her. We are going to have a recording of a madrigal, too," she added, as Donald went in to the next room to do his algebra."

Quiz No. 8

1. If a major signature has four flats, what are the letter names of the tones forming the dominant seventh chord in that key?
2. When did Schumann die?
3. What term means as loud as possible?
4. Who wrote *To a Wild Rose*?
5. What was the nationality of Tchaikovsky?
6. What is the lowest string on the

viola?

7. What melody is this?



8. In what opera does a song-contest take place?
9. How many half-shops are there in an augmented fourth?

(Answers on next page)

Circus Day in Music Land

by Frances Gorman Rissler

My musical circus is very gay. And there's a performance every day: Chords are the elephants, sturdy and slow.

So rhythmically marching, to and fro; Arpeggios, nimble and light and fleet, Are horses with gaily prancing feet, Grace notes and trills are the acro-

bats fair

Who caper and twist, high in the air. Mistakes are clowns, who come tumbling out,

Never quite knowing what it's about; My hands are ring masters who really know Just how to run this musical show!

Music and Sports

by E. A. G.

Do you like sports? Nearly every American does. What sports do you take part in, either in school or outside of school?

No matter what the sport, you must practice some technic so you will be as good as you can. If you play tennis you will be willing to practice your swing and your back hand against a high wall all by yourself. In golf, you will stand on a small spot and practice your drive, or bend

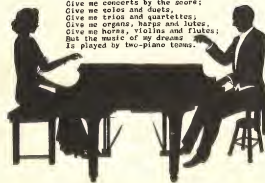
over and put by the hour to perfect your stroke, all by yourself. In skating you will practice a curve or a figure, so your skating will be good enough to be admired. If you swim, you will be willing to practice your crawl and time your breathing; in baseball you will practice pitching and hitting whenever you can find time to do it with, for this and football are the two sports that are better practiced with a companion; in hockey you will practice alone, up and down a small space, with your hockey stick; in basketball you can spend hours alone in the gym or outdoors stringing for the basket.

So, in all sports, you are willing to practice by yourself on the little technicalities that make one player better than another—acquiring the technic of the game. And in your music, your finger exercises and your scales and arpeggios are the little technicalities that you are willing to practice all by yourself to make you a better player than some one else who neglects this practice. There is satisfaction in a job well done.

And the better and more earnest you are in your practice, whether it be sports or music, the better the results will be. Music is a particularly hard sport because it always stays a little ahead of us and it is not easy to catch up with it and make a good score.

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Give me music, more and more.
Give me concerts by the score;
Give me duets and trios;
Give me trios and quartettes;
Give me organs, harps and lutes.
Give me horns, violins and flutes;
But the music of my dreams
Is played by two-piano teams.



Junior Etude Contest

The Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of *Two Eights*. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of May. Results of contest will appear in August. Subject for essay contest "My favorite composition."

Junior Etude Questionnaire

Greetings to all who have answered the Questionnaire in the January issue. As the answers are still coming in when this goes to print, we will wait until next month to tell you about it.



Mozart Junior Music Club
West Point, Pennsylvania

Honorable Mention for Stone Wall Puzzle:

Marianne Reider; Doris Louise Roberts; Laura Peck; Nancy Green; Barbara Sue May; Virginia Matson; Stella Nelson; Kathleen Bell; Irene Johnson; Patricia Daly; Joan Treuber; Carol Jean McBroom; Donald Ross Hunzberger; Norma Stollman; Mary Helen Tate; Florence Leitzke; Wilma Jean Wyatt; Mary Louise Gioia; Yoko Kawasaki; Hilda Hoyer; Grayson H. Gowan; Kirby Gowan; William J. Ladner; Kirby Gowan; Frances Monerick; Zana Ogel; Calvin Seerveld; Elaine Theim; Barbara Castle; Betty Smoot; Gail Thompson; Barbara Ambierowska; Mary Schnell; Mary Agnes Clark; Roberta Key; Barbara Ann Curtis; David Ray Puryear; Doris Smether; Margaret Kelly; June Mason; Jo Ann Olson; Joan Barbara Gortin; Kermit Kumble, Jr.; Frances Clarke; D. Jaszka.

Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:
I have just been reading *The Etude* and decided I would write to you. I was a bit of an Etude devotee in the State of Washington and my Etude does not arrive in time for me to enter the contests very often. I have music and enter the piano, flute, violin and trumpet. I would like to hear from some Junior Etude readers.

From your friend,
JOY MARIE JARLEY (Age 13),
Washington

(N. B. Write again, Joy, and tell something about your baton twirling, or twirl baton itself when it gets to 1945)

Answers to Stone Wall Puzzle

Trumpet; drum; tuba; horn; oboe; violin; viola. Some of the answers sent in had many additional instruments, but in such cases the rule was not observed which said that the moves were to be made from one letter to the next in any direction; it did not say to skip around here and there.

Prize Winners for Stone Wall Puzzle:

Class A, Doris Roetter (Age 15), Wisconsin.
Class B, Mary Leach (Age 14), Maryland.
Class C, Robert Rogers (Age 11), Tennessee.

Jumbled Composers Puzzle

Somebody scrambled the letters in these names. Can you straighten them out? Each line makes the name of a composer.



Answers to Quiz

1, E-flat, G, B-flat, D-flat (dominant seventh); chord in key of A-flat); 2, 1866; 3, Fortissimo; 4, MacDowell; 5, Russian; 6, C, one octave below middle C; 7, Second movement of Schubert's "Unfinished" Symphony; 8, In Tannhäuser, by Wagner; 9, Eight.

DEAR JUNIOR ETUDE:
I begin my music study in Puerto Rico, where I was born. Two years ago the war interrupted my lessons as my father is a Naval Officer and our family had to be evacuated from the island. I am now taking lessons from my mother and I also take lessons from the flute but we do not have a band here in our Junior High.

From your friend,
MARJORIE WATSON (Age 13),
Hawaii.

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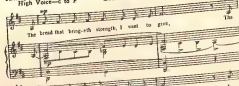
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